



As George Lucas' tech-focused art museum duels with history and nature museums for a key spot on Crissy Field, the Presidio Trust considers going big and allowing all three. **PAGE 16**

THE PRESIDIO STRIKES BACK

future
retro
PAGE 2

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HOW WE ROLL





CLAWS FOR CELEBRATION

Dungeness crab season got underway for commercial boats Nov. 15, and despite some rough seas over the weekend, the first crab-filled boats started arriving Nov. 18. Reports from recreational crabbers, who started their season Nov. 2, indicate this year's crabs look big and the haul is plentiful. Our recommendations? Get 'em live at the classic Alioto Lazio Fish Company at Fisherman's Wharf, or fixed five ways with a side of garlic noodles at PPQ Dungeness Island in the Outer Richmond. Mmmm....crab.

EVEN BATKID CAN'T SAVE OBAMACARE

The company that developed President Obama's aching and ailing healthcare website, **CGI Federal**, had over 20 project failures under their belts, a pre-existing condition the White House ignored when hiring them, ABC News revealed. Amidst the bad healthcare news, Obama still found time to send a Vine video out to San Francisco Batkid Miles Scott. "Way to go Miles, way to save Gotham," he said in the six-second clip. Maybe he should've asked Batkid to save his website too.

NO BATKID AT SFPD BRAWL

In other tangentially Batkid related news, one cyclist on his way home from seeing Batkid thanked by the SFPD for foiling the Riddler was himself taken down by cops near his front door. **D'Paris Williams**, 21, was injured by the plainclothes undercover officers as they attempted to detain him, who said he was in violation of California Vehicle Code, in an SFPD statement. Accounts from one man at the scene, Travis Jensen, via Instagram, say three neighbors came to Williams' aide, only to be detained themselves. Video from the incident shows a huge crowd of neighbors around the arrests as well as punches thrown. Felony and misdemeanor charges have been filed against those at the brawl, the SFPD said, though it was unclear at press time what they are.

RAUL RAMIREZ, 1946-2013

Raul Ramirez, executive director of news and public affairs at KQED Public Radio and an investigative journalist, died Nov. 15 after losing his battle with cancer. Born in Havana, he began writing for newspapers in the 1960s. In 1976 he and Lowell Bergman, then a freelance journalist, wrote a San Francisco Examiner article about a Chinatown gang murder and exposed law enforcement officers who'd pressured witnesses into lying. When the police and district attorneys sued for libel, the Hearst-owned Examiner refused to represent Bergman because he was a freelancer. On principle, Ramirez declined representation by the Examiner's lawyer, standing with Bergman instead. Supporters raised enough money for outside counsel and after a decade of court battles, the journalists finally prevailed.



FREEING THE ARCTIC 30

The Rainbow Warrior, the famous Greenpeace vessel, hosted 6,500 visitors since coming into port at San Francisco's Pier 15 on Nov. 8. Just before setting sail for San Diego, the ship's crew marched to the Russian Consulate Nov. 18 to deliver a petition bearing thousands of signatures calling for the release of the **Arctic 30**. Facing charges of piracy and hooliganism, the 30 include the Greenpeace Arctic Sunrise Captain, its crew, activists and two independent journalists who were detained at gunpoint by the Russian Federal Security Service. They've been in custody since Sept. 19.



DARK AND DARKER

Those who want a little wake-up with their beer buzz might want to try the new **Payback Porter** from Speakeasy Ales and Lagers, which is brewed with the Sugar Skull fall espresso coffee beans from local favorite Ritual Coffee Roasters. It's got an interesting flavor, with a smoky, hoppy taste and chocolatey finish. And best of all, it combines two of our favorite local vice-purveyors.

BANG IS DOWN

Local hookup app Bang With Friends certainly doesn't suffer from any lack of attention. Nevertheless, it might just be growing up a wee bit. The horny straight Facebook users' favorite timewaster is expanding into the world of actual dating, according to Colin Hodge, the company's "Chief Bangin' Officer." (Don't worry, it's not growing up that much). The app is changing its name to **DOWN**. "People told us that there are certain friends who they consider boyfriend or girlfriend material and wanted to express that, versus jumping to the hookup," Hodge told us. Jumpers shouldn't fear any loss of action however. "Banging is very much still in fashion and hopefully always will be.



HAIL, BATKID

As if you didn't know, our fair city, a.k.a. Gotham (which we always thought was actually Chicago?), came under attack from all manner of miscreants last Friday. Luckily, Batkid was there to save the day — and possibly the lives of the thousands of people who flooded the streets to see the action. Batkid was later unmasked and revealed to be none other than local crimefighter **Miles Scott**, 5-year-old leukemia sufferer and heart-meltingly cute Make-A-Wish Foundation wish recipient. | PHOTO BY AMANDA RHOADES

PAINTING JFK

This Friday marks the 50th anniversary of John F. Kennedy's assassination, so in between your annual viewing of Oliver Stone's *JFK* (1991) and putting the final touches on your grassy-knoll diorama, stop by **Tyrone McCloskey's** art exhibit, now up at Kezar Bar and Restaurant (900 Cole, SF). It features over 100 acrylic and ink works inspired by home-movie and newsreel stills chronicling the tragic events of November 22, 1963. Jackie's pink suit,



Dealey Plaza, Oswald's mug shots: all there and recreated in astounding detail. As Kevin Costner says at the end of *JFK*, what really happened that day is "up to you" — and a close look at McCloskey's paintings just might help you form an opinion, lone-gunner or otherwise.

PULSE BEATS ANEW

Props to busy venue **CounterPULSE** for scoring a new space as part of the brand-new Community Arts Stabilization Trust, which aims to bring arts and cultural organizations into the burgeoning Central Market neighborhood. The 22-year-old CounterPULSE will be relocating from its current digs at 1310 Mission to a to-be-refurbished former porn joint at 80 Turk. According to the venue's press release trumpeting the arrangement, the move will take place in January 2015; prior to that, it will be encouraging "public input at a series of open discussions and visioning meetings scheduled to take place in December 2013 and January 2014." Visit www.counterpulse.org for up-to-date details — and why not take in an edgy, innovative show at the Mission Street digs while you're at it? This weekend's featured act is the Brontez Purnell Dance Company, performing *The Episodes*. | PHOTO OF BRONTEZ PURNELL BY CALEB MCLOUD



POLITICAL ALERTS

WEDNESDAY 20

PHOTOGRAPHIC JOURNEY THROUGH MODERN-DAY SLAVERY
The Commonwealth Club, 595 Market, SF. 5:30-7pm, \$20. Photographer Lisa Kristine will share photographs from her travels to over a hundred countries on six different continents. The photographs document the daily lives of some of the millions of people who live in slavery around the world today. Kristine's presentation will be preceded by a reception where attendees can connect with one another. The reception will be followed by a book signing.

THURSDAY 21

FORUM ON AMERICA'S WORKERS
First Unitarian Universalist Society of San Francisco, 1187 Franklin, SF. tinyurl.com/WorkersFighting4Dignity. 7-9pm, free. Californian domestic workers recently won a landmark Domestic Bill of Rights after a long and trying struggle. This result, coupled with the nationwide fast-food strike in August, has launched the fight for livable wages into the realm of public debate. Join activists Katie Joaquin and Andrew Dadko as they discuss what's next for some of our nation's most exploited, lowest-paid workers. For more information, please email Dolores Priem at doloresmp@gmail.com.

SATURDAY 23

HISTORY OF MARKET STREET WALKING TOUR
Plaza across from Ferry Building near southern Millennium Tower, SF. shaping@foundsf.org. 1-3pm, \$5-10. RSVP required. Market Street has long been San Francisco's most prominent boulevard. It's where residents congregate in public, and has been the site of countless protests, celebrations, riots, festivals, and more. Uncover the hidden histories during this two-hour walk through the heart of the city. Tour ends at UN Plaza, Seventh and Market streets.

SUNDAY 24

FILM SCREENING: THE HOUSE I LIVE IN
Russian Center of San Francisco, 2450 Sutter, SF. 7-9:30pm, free. City Hope is screening the Sundance award-winning documentary on the War on Drugs. The film examines the forty-year war that our country has waged against narcotics and the results it has produced: 45 million arrests, making the U.S. the world's largest jailer, and damaging poor, minority communities at home and abroad. Meanwhile, drugs have only become cheaper, stronger, and easier to obtain. By demonstrating how this war has been fueled by political and economic corruption and showcasing the individual lives that it affects, from the street dealer to the narcotics officer to the prison inmate, the film makes the case for the total failure of the War on Drugs. Refreshments will accompany the screening.

SUBVERSIVE FILM SCREENING ON DRONES
outside the San Francisco Jazz Center, 201 Franklin, SF. 6pm, free. CODEPINK, World Can't Wait and others plan to host a film screening on drone strikes, projecting one or two films about drones outside the SF Jazz Center. It's part of a protest against President Barack Obama, who is scheduled to visit the city and attend a luncheon at the Jazz Center on Nov. 25. Protesters plan to march to the Jazz Center at 11:30am on Mon/25 to protest drone strikes.

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DBOX

Single-payer is the cure

EDITORIAL We're sorry to see all the problems surrounding President Obama's Affordable Care Act, which has made some important improvements to the country's healthcare system, such as helping those with preexisting conditions get coverage and preventing those who do have coverage from being arbitrarily dropped. Given a break from being exploited by the insurance industry, there's no way this country's citizens will want to go back to how things were.

But the convoluted Obamacare system was a foreseeable mess, one that is now causing unnecessary anxiety across the country and bringing right-wing extremists back from the political dead as the mid-term elections approach. Republicans may not be correct when they trumpet the old system as the best on the world, but their criticisms of Obamacare are already finding increasing resonance, and we haven't even gotten to the point yet where it will be illegal not to have health insurance.

It doesn't make sense to leave something as important as our healthcare system in the hands of for-profit corporations with the incentive to drive up costs. The New York Times has done some excellent work this year showing how US residents pay astronomically more for every procedure and drug than citizens of other countries. We should have all been suspicious when the insurance industry cooperated with enacting Obamacare and helped preclude a public option, leaving us with the insurance exchanges that have been so problematic.

There's really only one remedy to this country's ailing healthcare system, which we said at the time that Obamacare was being passed and we'll repeat again now that there's even more evidence supporting our position: We need socialized medicine in this country.

Conservatives who read that assertion are probably shaking their heads in disbelief right now, believing that Obamacare's shortcomings prove that government can't run a healthcare system. And the inexcusable technical problems with the federal healthcare.gov website and its related state exchanges unfortunately reinforce that view. But they're wrong, and the single-payer advo-

cates have been right all along, noting among other things that the government runs Medicare well and with far lower overhead than insurance companies.

The problems with Obamacare are similar to the problems it sought to address, and they stem from the fact that an insurance-based model is a terrible way to run a healthcare system. It's too expensive and does too little to hold down medical costs, it's confusing and stressful to people who are already wrestling with disease or injury, and it unjustly creates different standards of care for the rich and poor.

Socialized medicine — or a single-payer system, administered by either government or a private contractor, but paid for automatically through our taxes — works well in just about every other industrialized country, most of which are far less expensive and yet have better healthcare outcomes. A single-payer system could utilize the existing healthcare infrastructure, it would simply change how we pay for it and bring much-needed price controls and regulatory oversight.

Think about it: Healthcare coverage is something that every citizen needs in equal measure. We all need the right to see a doctor when we're sick or injured. None of us should have to gamble with our health by weighing the cost of various monthly insurance premiums against our likelihood of ending up in the hospital. And it really shouldn't be up to struggling small businesses to pay expensive health insurance premiums for their employees, even though that's really the only way to make the fatally flawed insurance model work.

There's infighting among congressional Democrats now about whether to roll back parts of Obamacare, such as hospital subsidies and whether to let people remain on minimal catastrophic coverage plans, and all that will do is upset the careful balance the plan tried to achieve to hold down long-term costs.

For now, we need to apply whatever bandages needed to stop the bleeding and limp the flawed Obamacare along for a little while. But we also need to immediately start the difficult work of transitioning to a socialized medicine system. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



After Prop 30, what's next? Reform Prop 13

BY MATT HANEY

OPINION Proposition 30 was a big deal: It raised over \$6 billion a year by increasing taxes on the wealthy, balanced the state budget, and allowed our K-12 and higher education systems to put an end to mass layoffs, exploding class sizes, and ballooning tuition.

But one year later, it's about time we ask ourselves: What's next?

Even after Prop 30, the underfunding of education and essential services remains, with California still near the bottom nationally in K-12 per pupil funding. Prop 30 was a step forward, but we all knew that we ultimately would have to take on the "Godzilla" of California tax policy: Proposition 13.

Since its passage in 1978, Prop 13 has decimated public education and essential services in our state. Per pupil support in California plummeted from top 10 in the nation to bottom 10, and the tax burden shifted away from businesses and onto individuals. As state investments in services and

education went down, poverty went up.

California voters originally passed Prop 13 mainly to protect homeowners. But due to loopholes in the law that prevent regular reassessment of commercial property, large commercial property owners are getting a multi-billion dollar public subsidy. Many commercial property owners are paying taxes at rates that are nearly unchanged from decades ago. Chevron alone is under-taxed by a billion dollars!

Reforming the commercial property tax loophole in Prop 13 could bring in over \$7 billion annually, most of which would go directly to education. Despite new funding from Prop 30, our schools desperately need greater investments if we are going to provide a 21st century education for all of our children.

Prop 13 has long been viewed as the "third rail" of California politics. Talk about reforming it, and risk your political career. Yet recent polls show an openness from Californians to reform Prop

13 to ensure more regular value reassessment of commercial property. Demographic change, voter education and registration, and the victory of Prop 30 have shifted the political landscape.

The San Francisco School Board recently joined dozens of school boards, city councils, and board of supervisors across the state in calling for the reform of Prop 13 through a statewide ballot initiative in 2016 or sooner. The strategy, led by organizations like Evolve California and California Calls, is to ramp up the pressure from the ground up. Cities, schools, and communities are the canaries in the mine. We have experienced Prop 13's carnage firsthand, and we cannot be silent.

Just as we did with Prop 30, Californians deserve a choice: fully fund education and essential services, or maintain a broken and inequitable tax system. We can't have both. Next time the stakes will be even higher, so it's critical that we start preparing for this fight now. Let's get to work. **SFBG**



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HENE KELLY OF SENIOR AND DISABILITY ACTION LEADS SUPPORTERS IN A CHANT CALLING FOR AN END TO EVICTIONS.

GUARDIAN PHOTO BY REBECCA BOWE

NEW HOPE FOR ARTS NONPROFITS

A few months ago, arts nonprofits CounterPULSE and The Luggage Store faced an uncertain future. New tech neighbors drove their rents sky high, and the groups that for years were venues for struggling artists found themselves struggling.

"Twitter moved in literally behind our building," said Jessica Robinson Love, executive director of CounterPULSE. Faced with higher rents, the nonprofits started preparing for a move to Oakland.

But now a nonprofit with resources to match tech is on a mission to help displaced arts organizations find permanent homes.

In a packed press conference just outside The Luggage Store on Market Street, the foundation-funded Community Arts Stabilization Trust announced Wednesday that it



would purchase two properties for the longstanding Mid-Market nonprofits. Risky renters no longer, both nonprofits will soon own their own buildings, shielded from the ebbs and flows of rent surges.

Flanked by Mayor Ed Lee and Sup. Jane Kim, CAST said The Luggage Store will stay on Market and Sixth streets, while CounterPULSE will move five blocks away into an old porn theater on Turk Street. The two arts nonprofits have been in San Francisco since the early 1990s.

"Yes, rents are rising because of our success," Lee said to the crowd. "But this will be a city for the 100 percent."

The city contributed just over \$300,000 toward helping the nonprofits find a new home, a small fraction compared to the \$5 million committed by the Kenneth Rainin Foundation. The new nonprofit then bought the properties, a new strategy of pooling funds to save arts organizations.



EVICITION EPIDEMIC SPURS LEGISLATIVE SOLUTIONS

Tenants, organizers and residents impacted by Ellis Act evictions packed the Board of Supervisors Chambers at San Francisco City Hall Nov. 14 for a hearing on eviction and displacement in San Francisco. As more and more residents face ousters only to be priced out, lawmakers and advocates are floating legislative fixes to try and reverse the trend before it reaches the soaring levels of the displacement epidemic that impacted the city during the first dot-com boom.

"It seems to me that we have a tale of two cities," Sup. David Campos, who requested the hearing, said at the start of the discussion, held at the Board of Supervisors' Neighborhood Services and Safety Committee. "We must act urgently to address this crisis, which I believe is a crisis," he added. "We are fighting, I think, for the soul of San Francisco."

Fred Brousseau of the San Francisco Budget and Legislative Analyst's office shared his recent analysis on eviction and displacement trends across the city.

Overall evictions in San Francisco rose from 1,242 to 1,716 over the past three years, he said, reflecting an increase of 38.2 percent. Ellis Act evictions rose by 169.8 percent in that same time frame.

Almost 42 percent of individuals impacted by eviction had some form of disability, Brousseau noted, while 49 percent had incomes at or below the federal poverty level. On the whole, a total of nearly 43 percent of San Francisco households are "rent-burdened," a term that officially means devoting more than 30 percent of household income toward rent, the study found.

Ted Gullicksen of the San Francisco Tenants Union emphasized that tenant buyouts, frequently offered in lieu of an eviction, are also driving displacement, although those transactions aren't reflected in city records. "There are about three of them for every Ellis

Act eviction," he said. "When you consider them in combination with Ellis, the numbers are very dramatic."

Throughout the afternoon, tenants shared their stories and fears about getting frozen out of San Francisco by eviction. "I'm looking at shopping carts, and I'm terrified," one woman told supervisors during public comment. "You have to do something. It might not be enough for me right now, but you can't do this to any more people."

Campos is working with Assembly member Tom Ammiano on a proposal to grant San Francisco the authority to place a moratorium on Ellis Act evictions. He's also pursuing legislation that would create a mechanism at the San Francisco Rent Board to allow tenants to register formal complaints about landlord harassment and other kinds of pressure.

"I am eager to introduce a bill in January," Ammiano noted. "One option might be a law that will allow the local jurisdictions, like San Francisco, to suspend the Ellis Act or establish a moratorium, because of the emergency housing situation. Another possibility is working to make sure that landlords are not skirting Ellis eviction requirements by improperly pressuring tenants to leave. We must do something, but we have to work together to make it successful."

Meanwhile, Mayor Ed Lee recently announced that he is working with Sen. Mark Leno on legislation to curb Ellis Act evictions by requiring additional permits or hearings before they proceed. They're also contemplating floating more stringent regulations on the sale and resale of properties where tenants have been evicted under Ellis.

At the end of the day, it's clear that housing advocates are gaining momentum as the spike in tenant ousters continues in pricey San Francisco, where rents are the highest in the nation. (Rebecca Bowe)

PARENTS UNDER PRESSURE

In recent weeks, the San Francisco Unified School District held a series of community forums to ask parents what they think kids need in order to thrive in school. The meetings were held as part of a policymaking process leading up to next year's renewal of two important funds — the Children's Fund and the Public Education Enrichment Fund, which account for some \$100 million combined.

There were huge turnouts — a Chinatown forum, where Mayor Ed Lee was reportedly in attendance, attracted more than 180 participants, while a Nov. 14 meeting at Cesar Chavez Elementary in the Mission District drew a crowd of between 80 and 90.

The parents weren't exactly asking for more museum field trips for their kids. During breakout sessions where facilitators wrote group members' concerns on flip pads, a few recurring themes emerged. "Job security for parents," one read. "Affordable housing," another stated. "It's a shame to have to talk about lack of funds given wealth and corporations in SF," more parent feedback stated.

Maria Su, director of the San Francisco Department of Children, Youth and their Families, thanked parents for coming and told them, "We know how hard it is and how challenging it is to survive in the city. But that doesn't mean we should give up."

The event illustrated challenges facing families in a city where a hefty cost of living amounts to serious pressure. "The sacrifices they make is, their children will have access to resources you can't get anywhere else," said Mario Paz with the Good Samaritan Family Resource Center, who works with a lot of Latino immigrant families.

"Many participants commented on ... the extraordinarily high cost of living in San Francisco," a report noted, which "contributes to both financial and emotional strain on the part of our many working class and lower income residents." (Rebecca Bowe)

"The bottom line is, nonprofits can't compete on a commercial real estate market," Love said. While the move bought them some breathing room, the reprieve is temporary.

CounterPULSE must raise millions of dollars to pay CAST for the property, which it hopes to do before moving into the space in 2015, Love told us. The amount isn't exact yet because it's still applying for a number of grants that could mitigate the costs.

The long wait before moving is due to the need for renovation at the Turk Street site. Formerly the Gayety theater and Dollhouse, the site was littered with broken glass and piles of trash and remains in disrepair.

The Guardian took a tour of the site with Love, and she saw through the crumbling plaster to what could be. Leading us downstairs, she showed us where performers would practice. On the top floor, she envisioned a space where visiting artists

could stay for the duration of their exhibits. "It's magic," she said.

CounterPULSE already has agreements with SROs to perform for tenants, and street art is a part of the package, too. They're a progressive arts group, she said, "from food justice to prison reform, from housing advocacy to rental rights." She views the arts as a way to bring together community, by giving them a safe place to be at night, and a reason to celebrate. (Joe Fitzgerald Rodriguez)

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SHANE HOPE *atomic_kill_threads*, (detail) 2012, Archival pigment print, 48 x 72 in.

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BY STEVEN T. JONES
steve@sfbg.com

NEWS With the clink of Champagne glasses, kudos to the development team and its community partners, and the cutting of a red ribbon, the new housing development at 38 Dolores St. had its grand opening celebration on Nov. 14, a couple weeks after the Whole Foods on its ground floor opened its doors to Market Street.

In many ways, 38 Dolores is pretty typical of the new housing opening in this part of town these days. It took seven years to complete the project, “on time and under budget in a way this community can be proud of,” developer Dan Safier of The Prado Group told the assembled crowd.

That process included countless meetings with various community groups, who successfully pushed for progressive features that include some key pedestrian safety improvements and limiting the number of parking spaces to just one spot for every two units.

“It was an amazing example of a developer working closely with the various neighborhood associations,” area Sup. Scott Wiener told the well-dressed crowd at the event, a sentiment also voiced by his predecessor, Bevan Dufty, who said, “They’ve been the gold star as far as listening to people.”

But not everyone agrees with that praise. Peter Cohen of the San Francisco Council of Community Housing Organizations said Safier broke longtime assurances that he would satisfy his affordable housing obligations by building below-market-rate (BMR) units on site, rather than just paying an “in-lieu” fee to the city, two options under the Inclusionary Housing Ordinance.

“They basically did a bait and switch. It was a real bullshit move,” Cohen told the Guardian, noting how desperate the city is for more affordable housing now. “The bottom line is they promised to do affordable housing on site and they didn’t do it.”

“There are so many nuances to how affordable housing works,” Safier told us, vaguely explaining why he couldn’t do on-site BMR units, including the demands of project funders. He worked with the city on doing a land dedication for off-site affordable housing, but the Mayor’s Office of Housing was resistant, and it would have required a change in city codes to do in this part of town.

“They wanted to develop faster than we had to capacity to develop,” MOH Director Olson Lee told the Guardian, explaining that his office was dealing with transitioning affordable housing projects under the old



Developing divisions

Thousands of housing units are coming to market, but not many locals can afford them

Redevelopment Agency and it didn’t have the capacity to help Safier build the BMR units now. Instead, it accepted a check for about \$5 million.

“We felt there should be more options for developers,” Safier said. “But the reality is the city needs the fees.”

Yes, over the long haul, the city does need those fees to build more BMR units, which require big public subsidies to build in San Francisco. But those will take many years and much effort to build. Lee said the \$37 million now in the city’s Affordable Housing Trust Fund will eventually translate into 185 BMR units.

“That’s why we want the units on site,” Cohen said, “because the clearest path is to build the damn units in your building.”

By time the party started at 38 Dolores, 40 of its 81 units had already been rented, and the developers expected even more to be rented by the end of the party, after attendees had toured the open units sipping free Champagne or cocktails.

“If you’ve brought your checkbook, you can even rent a unit,” Safier told the crowd.

Prices ranged from \$2,950 per month for one of a half-dozen 505-square-foot studio apartments to \$4,395 for the two-bedroom, two-bath, 1,099-square-foot units that the event was really pushing, up to \$8,100 for a few three-bedroom apartments with the balcony and killer views on the seventh floor.

Compare those rents to San Francisco’s median rent of nearly \$1,500, the highest in the nation,

according to a recent US Census report, which also noted that occupants in 38 percent of rental units in the city pay more than 35 percent of their income on rent. And then you get a pretty good idea how San Francisco is changing.

FLOOD OF HOUSING

Thousands of newly constructed housing units are now coming online in San Francisco, spurred by the city’s hot housing market, pent-up demand and capital following the 2008 financial crisis, and approval of city plans that regulate development by neighborhood, such as the Market and Octavia Neighborhood Plan, which has unleashed a flood of development along mid- and upper-Market Street.

The good news is apartments are finally being built in a city where nearly two-thirds of residents rent — even in projects like 38 Dolores that are permitted as condos — but the bad news is that they’re really expensive and the city isn’t building anywhere near enough affordable units to address demand by current residents. And most developers are opting to “fee out” rather than build BMR units, meaning it will take several years to address this growing economic imbalance.

The trend in what’s being built in San Francisco and what those units are going for only increases the pressure on tenants in rent-controlled apartments, who are now being displaced at rates not seen since the last dot-com bubble, both through evictions and buyouts. Contrary to the supply-and-demand arguments made

by pro-development cheerleaders, there’s no evidence that the housing supply now being built is doing anything to help most San Franciscans.

“Trickle down theory is going to fuck San Francisco, it’s not going to help it,” Cohen said.

San Francisco’s Housing Element, a study of housing needs mandated by state law to ensure that cities are addressing their affordable housing obligations, called for the city to build 31,193 housing units 2007-2014. Partially as a result of the 2008 financial meltdown, San Francisco fell far short of that goal, with just 11,130 units getting permitted, most of those market-rate units.

But that was enough to meet 60.6 percent of the projected need for serving those earning 120 percent of area median income and above, whereas the city entitled just 360 units for moderate income San Franciscans — 5.3 percent of the projected need — and 3,313 units for low-income (80 percent of AMI and below), or 27.3 percent of the need.

So it isn’t that San Francisco is facing a “housing crisis,” as Housing Action Coalition and others often proclaim, it’s that the city is facing an *affordable* housing crisis driven by not building enough below-market-rate housing and allowing real estate speculators to cannibalize the city’s rent-controlled housing.

Even though voters last year approved Prop. C, creating the Affordable Housing Trust Fund to address the real crisis, it won’t generate nearly enough money to meet the long-term need. And in the

short-term, it actually reduced the number of on-site BMR units that developers must build, from 15 percent to 12 percent.

“The reason for changing the inclusionary to 12 percent was to incentivize the on-site,” MOH’s Lee told us, although he admitted that it had limited success so far.

BATTLING FOR BMR

That’s not to say there aren’t any BMR units going up.

The Mayor’s Office says there are 6,168 housing units now under construction in the city, and 1,182 of those are affordable housing. Most of those are in projects that were required to do so because they got a gift of public land, including Lennar Urban’s housing development at Hunters Point Shipyard and the housing development that’s part of the Transbay Terminal rebuild in SoMa, where the Block 6 project starting next year will have 70 BMR units out of 479 total.

“The city got that state land and as a requirement of law, it has a high affordable housing requirement,” MOH’s Lee told us. “Transbay is a great example of how we’re encouraging the affordable and market rate to go hand-in-hand, because they really do go hand-in-hand.”

Other developers were encouraged by the change in Prop. C, including the massive, 754-unit NEMA apartment complex on Market Street next to the Twitter headquarters, which opted to do the 12 percent BMR on-site rather than 17 percent off-site or in-lieu fees that are roughly equivalent to 20 percent. Trinity Housing’s huge project at 1167 Market will also have 232 BMR units out of 1,900 units total.

“Getting on-site inclusionary has lots of benefits,” Lee said. “One, we aren’t doing it. Two, it gets done faster. And three, we get a better mix around the city.”

While Wiener told us “we need all sorts of different housing,” he also said that “we need to do more to have on-site affordable units.”

But Cohen said the city isn’t doing nearly enough to encourage affordable housing construction, particularly given how much market-rate housing is being built, which is gentrifying the city and hurting its diversity. He says MOH should increase the in-lieu fees, which are based on construction costs and not what the red-hot market is actually paying for units right now.

“The opportunity cost is far higher to do the unit on site,” Cohen said. “The fee is too cheap.”

CONTINUES ON PAGE 19 >>



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NEWS

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Overstimulated

New fracking
regulations fail to allay
environmentalists' worries

BY REBECCA BOWE
rebecca@sfbg.com

NEWS Environmentalists who oppose fracking in California are concerned about more than possible groundwater contamination or other hazards that could directly result from the fossil fuel drilling practice. They also want to save the planet.

The Monterey Shale, a massive underground geological formation spanning a large swath of California, contains approximately 15 billion barrels of hard-to-get oil that could technically be extracted in massive fracking operations, Kassie Siegel of the Center for Biological Diversity said during a Nov. 15 call with reporters.

All told, burning that quantity would eventually release six billion metric tons of carbon dioxide into the air. "That is a carbon bomb," Siegel stated bluntly. Combined with methane that is released from the wells during the drilling, "a fracking boom in California could undo all the progress our state has made on greenhouse reductions," she warned.

But for now, the debate on fracking in California is focused on newly drafted state regulations that would place controls on the practice for the first time. The proposed rules pertain to permitting and disclosure in the areas surrounding individual wells — yet they don't contemplate the cumulative impact of fossil fuel combustion over time.

Fracking, formally known as hydraulic fracturing, is a technique used for extracting oil or natural gas. It involves injecting high-pressure fluids underground, often containing toxic chemicals, to break up bedrock in order to access the fossil fuel sources trapped within. The California Division of Oil, Gas, and Geothermal Resources (DOGGR) released a set of draft regulations Nov. 15 proposing new rules around what's known as "well stimulation," industry-speak for a type of drilling that includes fracking.

The new rules are slated to go into effect on Jan. 1, 2015. They'll continue to be hashed out throughout next year, and DOGGR will accept public comment on the initial proposal until Jan. 14, 2014.

The regulations came about in response to Senate Bill 4, legislation enacted Sept. 30 after a statewide coalition of environmentalists launched a campaign to put a stop to fracking, which is already happening in some parts of California. Many groups within that coalition viewed the legislation as flawed because it didn't prohibit the practice outright.

"The only safe way forward for California is a halt to fracking in our state," Siegel said.

Still, the draft regulations do seek to place new requirements on the oil and gas industry in an effort to protect public health where fracking occurs. According to DOGGR records, fracking is most common in Kern County.

"There are some good provisions in the regulations," Bill Allayaud of the Environmental Working Group said in the briefing. "For the first time, all forms

of well stimulation will require a permit from DOGGR. That's a good thing."

The rules will also require companies to conduct an analysis of groundwater and other wells nearby before proceeding with fracking operations, unlike before. The new regulations also establish a notification process to make nearby residents aware of new drilling operations.

Meanwhile, SB 4 calls for an environmental impact report and a study of the overall health and safety effects of fracking — but it's unlikely that this study would result in a prohibition of the drilling practice, as environmentalists had initially called for.

"The Natural Resources Agency is currently developing the scope of the study and will begin the analysis in December 2013," according to a fact sheet published by DOGGR.

"We don't think we'll be getting deep answers as to whether fracking and acidization and all forms of well stimulation are safe or not, for both protecting public health and the environment," Allayaud said.

Meanwhile, he expressed concern that the public comment period for the initial set of proposed rules did not provide enough time for concerned Californians to respond because people are being asked to weigh in over the course of the holiday season. The Environmental Working Group has requested an extension of that deadline, but it seems unlikely that DOGGR will grant one.

"The comment period was extended from the mandatory 45 days to 60 days for that reason," California Department of Conservation Chief Deputy Director Jason Marshall said when asked whether the deadline extension would be granted in light of the holidays. "Additionally, we are anticipating an additional 45-day public comment period after the initial draft regulations are adjusted based on that initial public comment."

Environmentalists also voiced the concern that while DOGGR plans to hold a series of public hearings on the proposed fracking regulations, none will be held in the Bay Area, despite its concentration of advocates who helped get the statewide opposition campaign off the ground.

"The law requires one public meeting, if requested. We are doing five, primarily in areas of the state where oil production is most common," Marshall responded when asked why there weren't any Bay Area meetings scheduled.

Asked whether any of the pending studies would take into account the six billion metric tons of CO₂ that could potentially be released if the Monterey Shale were to be developed, Marshall seemed to suggest that the state was willing to go along with a regulated form of fracking even as it continues pursuing initiatives to curb greenhouse gas emissions.

"We still derive over 90 percent of our transportation fuels from hydrocarbons," he wrote in an email. "With SB 4 and these regulations, California is acting now to ensure that extraction of those hydrocarbons happens in the safest way possible, even as we work to reduce our energy dependence on those hydrocarbons." **SFBG**





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THE PRESIDIO STRIKES BACK

As George Lucas' tech-focused art museum duels with history and nature museums for a key spot on Crissy Field, the Presidio Trust considers going big and allowing all three

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS On the coast of San Francisco's national park, the Presidio, a battle is underway that may define what this unique place is really about.

Is the Presidio a historically significant natural area with a heritage worth celebrating and protecting? Or is the Presidio just the last great piece of undeveloped land in San Francisco, with the added benefit of being outside the jurisdiction of city regulators and taxes? Maybe it's both.

The embattled parcel that could illuminate those questions is a 15-minute walk east from the Golden Gate Bridge, just off the beach of Crissy Field, which now houses Sports Basement. Once a slab of concrete and now a bustling waterfront teeming with bicyclists and joggers, it seems almost too beautiful and prosperous a place for

a sporting goods store to be housed.

That may be why, a year ago, the powerful people who preside over the Presidio asked for a bevy of museum proposals to replace Sports Basement and its building.

For months, three teams with multi-million-dollar museum proposals hotly competed to rent the soon-to-be vacant property: an institute devoted to sustainability, an interactive science museum based around Presidio history, and a museum housing the extensive art collection of filmmaker George Lucas, the wealthy creator of the *Star Wars* empire.

Decisions made behind closed doors will seal the deal in the next few weeks and the winning pitch may shape the future of the Presidio. And like the Highlander, there can be only one. At least, that was the original thought.

Ultimately the decision won't rest in the hands of the mayor, the Board

of Supervisors, or any other elected official. For better or for worse, decision-making in the Presidio is entrusted to a seven-person "trust," mostly appointed by the president of the United States: the Presidio Trust.

"I think, at times, you think that we all know what we're doing," Presidio Trust President Nancy Bechtle, appointed by President George W. Bush in 2008, told a crowd of hundreds at an Oct. 24 public meeting about the museum decision. "I don't think that any of us have made up our minds on anything yet."

But if recent reports from the San Francisco Chronicle are to be believed, the Trust is pushing to please everyone and disappoint no one. Citing anonymous sources, longtime media bromance Matier and Ross reported last week that the Presidio Trust was leaning towards Lucas' museum proposal while feeling out alternative sites

for the remaining projects.

Presidio Trust spokesperson Dana Polk admitted they were putting out feelers. "We don't have specific sites identified, we're just speaking to the teams to see if they are willing to consider other options," she told the Guardian.

For a stretch of land that has moved slowly to bring in new development, each one a laborious and controversial process, the idea of allowing a trilogy of museums could have blockbuster implications for the Presidio and its tony surrounding neighborhoods.

As many advocates from different sides of the debate have said, any major development there could make the Presidio that much denser: bringing more cars, more tourists, and more San Franciscans to the remote northwestern corner of the city that many residents seem to ignore.

More than 400,000 annual

visitors would flock to Crissy Field under any of the existing plans, while multiple proposals could more than double that. The two lead proposals, Lucas' art museum and the Presidio Exchange, tell a tale of two Presidios. One is an interactive museum that celebrates the history of the natural setting of the park around it, and the other celebrates the digital history of the surrounding Bay Area.

It's techies versus naturalists.

There are six criteria the Presidio Trust laid out for the projects, but only two of those divide the projects sharply: firstly, is it economically viable, and secondly does the project complement the Presidio as it is today?

Which proposal defines the Presidio's present depends on how you see its past.

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NEWS

then, a young Eadweard Muybridge lined up a series of photo cameras with strings tied to their shutters along a racetrack, all to settle a bet. Do all of a racing horse's hooves leave the ground as it runs?

The horse's galloping legs pulled each string one by one, inadvertently making the world's first series of sequential photographs (and yes, the hooves all left the ground). Out of technological advancement, cinema was born.

There's a reason Lucas' Presidio-based Lucasfilm studio houses a statue of Muybridge reaching to the sky. The man who pioneered *Star Wars* is really the man who pioneered the golden age of cinematic special effects, and he modeled his career after techno-artists like Muybridge. The heart of his proposed museum embodies that work.

Technology shapes art, Lucas believes, and film technology was birthed in the Bay Area.

"When I moved here in 1969 right out of college, I stayed here, I built my business here, I never made a film in Hollywood," Lucas said at a public meeting on the mid-Crissy Field site, pitching his museum idea to the Presidio Trust and to the crowd. "I'm proud of being a San Franciscan."

At 95,000 square feet, the Lucas Cultural Arts Museum is a love poem to the history of technological art. Statues of *Star Wars* and other cinematic characters line the walls in mock-ups. Promotional videos for the museum show kids staring excitedly at laptops and levitating X-Wings, the spacecraft of Jedi hero Luke Skywalker, with the push of a button.

In his videos and speeches about the museum, Lucas touts the Bay Area as a hub of cinema, promising his museum would draw Pixar and LucasFilm luminaries to teach and inspire the next generation of filmmakers. The museum has hands-on digital workshops cooked into the design of the building.

"This is our chance to show young people what cinematic design is," Lucas said. He's shown that dedication through his nonprofit, Edutopia, bringing digital lesson plans into public school classrooms.

But as much as Lucas values the technology of cinema he also values pop art, and *Star Wars* is the ultimate pop adventure fantasy.

Lucas said that storytelling art, "derisively called illustration," never gets a fair shake in museums. Now is the time, and the main event in his museum would celebrate an artist made famous by Christmas cards and Boys' Life Magazine.

The *Star Wars* director's collec-

CONTINUES ON PAGE 18 >>

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Not much could stand up to a Paul McCartney performance, so what would be a better opener than a party? Outside Lands had it right this year when they enlisted Singin' & Pingin' to support such a legend with their combo karaoke-ping pong affair. Some may be familiar with the Berlin-style ping pong party known around here as American Tripps, while others are well aware of the non-stop award-winning Dance Karaoke party with DJ Purple. But together: a mash-up of the two events into one colossal hoopla, with a little bit of chaos and a lot of fun. Cover is \$6 before 9pm and \$8 after.


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CONT>>

tion of Norman Rockwell paintings is widely known in the art world, touring the US and the Smithsonian American Art Museum. As with all art that appeals to the masses, ex-San Francisco Mayor Willie Brown loves it.

"Lucas has what amounts to a museum of Hollywood, mixed with the kind of art you don't need a curator to explain," Brown wrote in a July edition in his Chronicle column, Willie's World. "Think the Empire meets Middle America."

Willie Brown isn't the only luminary to back the Lucas proposal. At each public meeting and in every public letter written to the Trust, an empire of rich folks and techies sang songs of praise for the Lucas Cultural Arts Museum.

Mayor Ed Lee, tech venture capitalist Ron Conway, Pixar film director John Lasseter, Salesforce.com CEO Marc Benioff, Twitter co-founder Biz Stone, MC Hammer, and Tim Ritchie, president of San Jose's The Tech Museum of Innovation, all actively support the Lucas proposal.

The morals and mores of tech are all over the letter that Conway, the godfather of Silicon Valley, wrote to the Presidio Trust: "As you know, I have a passion for making and keeping San Francisco at the forefront of innovation. Certainly, there is no greater innovator around than George Lucas. His businesses have transformed the tech sector, specifically digital technology. San Francisco deserves this museum. It demands it."

Though monied interests backed Lucas, it isn't like he needs their cash. He pledged to personally finance the creation and operations of his museum.

The *Star Wars* franchise grossed more than \$33 billion for Lucas, according to a study by Wired magazine. Lucas also owned Industrial Light and Magic, a pioneer in the special effects industry with a hand in everything from *Back to the Future* to the newest *Harry Potter* and *Iron Man* flicks. Now *Star Wars* and his special effects studios are owned by Disney, a deal penned just last year.

Some of that work came out of their studio in the Presidio, where the studio Lucas created pays \$5.8 million annually in rent. The Letterman Digital Arts Center is one of two locations of ILM, and it's an embodiment of Lucas' plan for the area.

It's a manicured campus, to be sure. A man-made creek runs down its center towards a serene pond, much lovelier than the swamps of Dagobah that Yoda called home. The white buildings with red shingled



roofs confuse visitors into thinking they were erected by peoples long ago. And that's the point, Lucas spokesperson David Perry told the Guardian.

"It looks like something that could've been built at the turn of the century," he said.

Inside the Lucas museum is an homage to the tech history of the Bay Area, but the architecture's Mission Revival style is an homage to the birth of San Francisco itself.

A LONG TIME AGO

Long before the rise of the hipsters, the first peoples to chill out in our foggy peninsula were the Ohlone tribes, dating back to the year 700. But the first who built what we know as San Francisco were Spanish soldiers driven by the fires of religion and conquest.

Lt. Col. Juan Bautista de Anza settled two areas when he first came to San Francisco in 1776: Mission Dolores and today's Presidio. He argued with his superiors long and hard for settling the Presidio. They thought the fog and cold too harsh and inhospitable for colonization. How little things have changed.

Since the Ohlone were displaced or enslaved, the Presidio has long housed the military, segueing from the Spanish to the United States military, where it became an important installation during World War II.

Massive gun batteries sprouted on the hills of the Marin Headlands across the bay and in the Presidio, keeping a watchful eye to sea and airborne invaders from the west. Some of the barracks that housed the soldiers still stand today.

As recently as the '90s, a lone cannon fired there every day as the flag was lowered, signaling the Marina and Richmond districts that evening was on its way. In 1994, the cannons were silent.



After the military ended its occupation of the Presidio, its fate remained uncertain. In what news reports at the time characterized as a Republican swipe against Rep. Nancy Pelosi, in 1996 Congress deemed that now San Francisco's national park should be self-sustaining. Thus a novel quasi private-public institution was born: the Presidio Trust.

The Trust was mandated with making the Presidio a self-supporting entity, earning money with rents and development, and it has now finally achieved the goal of covering its own operating costs with no help from the federal government. It's the only national park with a profit motive, and that changes the calculus of what's built.

The Presidio is an entity in San Francisco, but not of San Francisco, in financial and political terms. Guardian investigations from Lucas' first move to the Presidio catalogued an estimated \$60 million in savings he achieved by not paying local San Francisco taxes. The new museum site may benefit from the same deal.

The Presidio of today is taking halting baby steps towards commerce. The main post houses a high school, a YMCA, and the Disney Museum. The cannon rests unused adjacent to a bowling alley.

The Presidio houses 3,000 residents, according to federal data, and 3,000 workers come in from the surrounding Bay Area to work. Since 1996, the area has transformed. But beyond just making money, the Presidio Trust is also tasked with

maintaining its parkland and curating its past, and it's that past that the other museum proposals celebrate.

The Presidio Exchange museum proposal focuses on the Presidio itself, its history and future.

OF AND FOR THE PRESIDIO

First off, this is not a rebels versus the empire tale. The Golden Gate National Parks Conservancy — a non-profit affiliated with the Golden Gate National Parks Recreation Area — is at the helm of the Presidio Exchange site. Even though it isn't George Lucas, it's not a ragtag band of out-liners either.

The Parks Conservancy built and currently maintains visitor attractions all over San Francisco's national parkland, from the Warming Hut at Fort Point to Alcatraz. It has raised more than \$300 million to support these projects since 1981, all in the name of curating its slice of important Bay Area history.

Its Presidio Exchange (PX) proposal is about about celebrating the area's natural history. In physical terms, the PX architecturally embodies its name: A great big X. Each wing houses a different focus on Presidio's natural world and history through interactive workshops, taking exhibit cues from local favorites like the Exploratorium.

One end houses "park place," where arts will intersect with the environment. A great example that exists now is Spire, a construct of trees that forms a sculpted point near the Presidio's Arguello gate. Another wing houses a demonstration kitchen, where food grown on-site will be fricasseed and fried in the name of education.

If the home and workplace are first and second spaces for people to live, the Parks Conservancy touts the PX as a "third space," with a living room area built-in to look out on the water of the bay.

Stepping upstairs is a two-story spiral of differently angled screens, allowing visitors to choose their history lesson based on sightline — Ohlone or Spanish colonialists, or to ditch humanity altogether and learn about the ecosystem.

A third museum proposal, called the Sustainability Institute, has gained little political traction, but also follows the PX ideal of celebrating natural settings of the Presidio. That proposal describes it as "a place to explore the critical social, economic, and environ-

mental issues of our time."

More than celebrate history though, the PX also has spaces for visiting artists to perform in its "world stage." Renderings of dancers litter its website. "It's progressive and, most of all, inclusive," said Janice Berger, a Parks Conservancy board member, in a promotion for the PX.

Nature aside, what the Parks Conservancy also does well is drum up support. At a public forum on the museum proposals on Oct. 24, a portion of the over 35,000 annual parks volunteers and networks that shaped the Golden Gate National Parks were united against the force that is George Lucas.

WHO IS IT FOR?

Those used to the public meetings of the Board of Supervisors would be in for a rude awakening at the Presidio Trust as the atmosphere was jovial and friendly, at least within the museum proposal fiefdoms. The meeting to discuss the mid-Crissy field site was divided into discernible camps: Tanned and weathered naturalists, upper crust folks with pocket squares in their coats, Presidio neighbors, and a handful of Lucas employees.

The windows of the former military cafeteria looked out onto the Golden Gate Bridge, and with the foghorn as musical accompaniment the commenters pleaded for their preferred Presidio project.

"Relatively speaking, the Lucas building is unrelated to the site," former Presidio Trustee Amy Meyer said at the microphone, addressing the current board and the audience. The crowd thumped and cheered as she spoke.

Danya Sherman, who works in community engagement at Friends of the Highline in New York City, said the PX was like a sister-project with that train-track-turned-museum, with many of the same local benefits.

"Our plans were opposed by the mayor at the time, including much of the business community and others," she said. "But after a tidal wave of community support, the High Line now is one of the top three most visited sites in New York. And its economic impact is estimated to be over \$2 billion."

"How do we get complete engagement?" asked Charles Jennings, questioning the Lucas proposal's ability to do so. "Not just next door to the Presidio, but in the entire city?"

Ray Holland of the Planning Association of the Richmond said a coalition of neighborhood groups also thought the PX was the right way to go.

"They're going to be some very tough [decisions] because all three

of them are very solid proposals," he said. "It's our feeling that only one of them actually meets all of the criteria in your solicitations for those proposals, and that's the Presidio Exchange."

Becky Evans, local chair of the Sierra Club, lampooned the Lucas plan for not tying into the local natural area. Choosing the PX, she said would let the Trust "leave a legacy of something with monumental status."

Over 30 speakers touted the benefits of the PX, but there were just a handful of Lucas supporters in tow that night, most of them his employees. Only two supporters for the sustainability institute spoke. Letters flew into the Trust as well, posted for the public to see.

As a general rule, parks and surrounding neighborhood groups sent letters of support for the PX, and tech groups and monied interests (like the San Francisco Chamber of Commerce) wrote in favor of the Lucas Cultural Arts Center.

At the end of the night, Presidio Trust President Bechtel told the Guardian that there were so many good reasons for each of the proposals, leaving her flummoxed. She mimed her head bursting, hands flying outward.

As this issue goes to print, she and the board planned to meet privately to discuss interviews they conducted with project heads over the past two weeks. Perry, the Lucas project spokesperson, said Lucas made his case for over an hour to the board.

"This was about answering some of the individual board members' questions," he said. Of the critique of not fitting with the natural setting like the PX, "I think it's safe to say there's not much in the Presidio now that was there in the beginning — including the eucalyptus trees."

But other questions might provide a clue as to who'll win the contract.

The Trust asked about compromise in the construction by scaling back the building to make it fit more harmoniously into the surrounding area. "Was there room for give and take in compromise?" Perry said Lucas was asked. "The answer was yes."

Does that mean it's in the bag?

With the serenity of a Jedi, Perry answered simply: "I can't say."

Throughout, all admitted the decision is difficult. Should the site be used as a beautiful backdrop for one man's art collection to be enjoyed by all, or an inclusive science museum dedicated to the history and natural setting of the Presidio?

In just a few weeks, we'll know for sure what the Presidio Trust's vision is for the northwest corner of San Francisco. **SFBG**

DEVELOPING DIVISIONS CONT>>

So for now, Cohen works with neighborhood associations and groups such as the AIDS Housing Alliance and the Milk Club to put pressure on developers to do on-site affordable housing, as they've recently been doing to the Texas-based Greystar, which is proposing a 90-unit housing project at on Market at Sanchez.

Activists have pushed and pushed, and they finally felt like they got a commitment from Greystar at the Nov. 11 meeting of the Duboce Triangle Neighbors Association, which is spearheading the effort. But when the Guardian asked the company detailed questions about the issue and its commitment, we got back this vague statement from Randy Ackerman, senior director of development: "We recently met with Duboce Triangle Neighbors Association and had a good discussion, where we received a lot of helpful feedback on the BMR units and the overall project. We plan to incorporate their feedback as we finalize our plans with city staff."

"I'M NOT ONE OF THOSE EVIL DEVELOPERS."

DAN SAFIER

Cohen said that's typical of developers these days. "This is the economic reality, it's a place to make a lot of money off of real estate," Cohen said. "They can very easily play the community like a fiddle, so I'm hoping I can help the Upper Market community beat Greystar."

Safier said he doesn't think it's fair or helpful to demonize developers. "I'm not one of those evil developers," Safier said, who criticizes the rich-vs.-poor political dynamics in the city. "I don't think that tug and pull of this city is very productive."

But Cohen said activists need to be vigilant to protect the character of the city in the face of growing profit motives.

"It's 24/7 and it just wears people down, and we have to have wins along the way," Cohen said, noting the importance of defeating the 8 Washington project in the last election. "We have to be very loud about how difficult it is to maintain this city's diversity." **SFBG**



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PHOTO BY TABLEHOPPER

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Two Mexican restaurants to get you fired up, and the sub shop of your dreams.

CHOW NOW

If you're a fan of the incredible birria on the weekends at **Gallardo's** (3248 18th St, SF. 415-436-9387), you'll be happy to know you can go for the goat at the Mexican restaurant's new location (in the former Chava's), which is still in La Mission. You can also join the line for the weekend menudo, and warm up with some pozole during the week. Welcome back, Gallardo's!

Over in the Marina, a new Mexican restaurant that has opened in the former City Tavern, **Sabrosa** (3200 Fillmore, SF. www.sabrosasf.com), has one hell of a chef: José Ramos, who was one of the founding chefs at Nopalito and has been at Nido in Oakland and late. His home-style menu includes recipes from the ladies in his life (that would be his mother, grandma, and aunt), with some local and seasonal twists. Look for a toasted masa sope with pasilla chile, beef tips, and chickpea; quite a few salads; tacos and quesadillas, including a quesadilla de tinga poblano with chicken, chorizo, chipotle chile and tomato sauce, crema, and epazote (which I can't wait to taste); and entrées like caldo xochitl, a chicken, rice, and

Sabrosito

squash soup with carrots, turnips, and chipotle. There's also grilled chicken with a chile seed pipián sauce. It all sounds muy tasty.

A dining room with a communal table fits 12, and outside seating has room for 32 (yes, there are heaters). There's also a large, 24-seat bar of golden onyx, where you can get your heat on with drinks like the Night Creature, with Old Overholt rye, mezcal, Averna, Benedictine, and orange bitters. Or heat up with a Pepino Diablo, made from jalapeño-infused tequila, cucumber, lime, and salt. Brunch and lunch will be coming in about six weeks.

YOU GOTTA EAT THIS

You love sandwiches? How about an East Coast-style sub? Yeah, I thought so. You need to hightail it over to the newly opened **Merigan** (636 Second St., SF. www.merigan-subshop.com) in SoMa, where chef Liza Shaw, formerly of A16 and Acquerello, is bringing her twist on a sub shop to glorious light.

Shaw takes care of all the butchery in-house. Everything from the pork in the Arista (a delightfully drippy sandwich with roasted pork loin and braised shoulder with provolone, hot peppers, and arugula, uh huh, and you can add burrata to it, hold the phone) to the meatballs, the coppa

di testa, and porchetta all come from the one and a half sides of Llano Seco pigs Merigan will be getting each week. Also under the hot subs list, there's an eggplant parm and chicken parm sandwich, and a cheesesteak too.

Cold subs include a roast beef number with horseradish ricotta, provolone, pickled onions, and arugula, or house-made egg salad, and the insanely good Italian combo, with mortadella, salami, prosciutto cotto, provolone, shredded lettuce, onion, tomato, aioli, and hots (those would be hot peppers for those of us who don't speak Philly). This sandwich is the kind you want to eat half of and come back to the other half late at night when it has all been marinating together even longer. Yeah, that. This sandwich is almost too good. All the subs come on a custom sesame Italian roll from Pinkie's Bakery, with a texture that's soft and chewy, perfect.

Bonus points: The sub shop is near the ballpark, which is gonna be perfect for when baseball is back, and it has a killer wine and beer selection. Plus, you can get an Italian ice for dessert. Is this heaven or what? Hours are Mon-Sat 10am-7pm. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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Gobble online

..... Ordering heritage turkeys with Bill Niman

BY KAYLEN BAKER
culture@sfbg.com

FOOD AND DRINK As Thanksgiving nears, along with the daunting task of writing up the grocery list, more food-savvy family chefs are swapping the commercially manufactured Broad Breasted White for a heritage turkey, which promises better flavor through a higher standard of bird life. Famous local grower Bill Niman of BN Ranch is trying to give his free-range, GMO-free, organic heritage birds a wider audience by offering them for order: starting at \$98.98 for an eight-10 pound bird, delivered anywhere in the US, through his website, www.bn-ranch-totable.com. We caught up with him to ask what all the cluck's about.

SF Bay Guardian *What breeds of heritage turkey do you raise on BN Ranch?*
Bill Niman Narragansett, Standard Bronze, and Spanish Blacks.

SFBG *What is an average lifespan?*
BN From hatching to market, probably 28 weeks.

SFBG *How many do you raise for one holiday season?*
BN This year we have about 8,000 heritage turkeys.

SFBG *What do your turkeys eat?*
BN It's a GMO free ration. We've been struggling for about three years now to get something that's GMO free, and this year we were able to do that 100 percent.

SFBG *The other distinguishing factor of heritage turkeys, besides lifespan and feed, is their ability to mate on their own?*
BN As extraordinary as that might sound. [Laughs.] And they can fly. And they don't get sick. And they're hearty. And they're interesting, and intelligent. It's all the things you'd expect from any animal in the barnyard.

SFBG *What's the basic personality of a heritage?*
BN Turkeys are really cruel to each other, in the pecking order and what-not, surprisingly cruel — but they're really friendly to humans. When they're young, 6 to 8 weeks old, they fly up and land on your shoulder, they follow you around, and in a sense we become surrogate mothers. You can call, and they follow you. I suspect these turkeys that we raise are so close to being feral, they're so much like their wild ancestors. They could fly away anytime they want to. But they waddle up to the building, and say, "Kill me and eat me." That's probably how turkey became part of Thanksgiving, because they're ready to be eaten in the fall.

SFBG *How do you manage to see the turkeys as both animals and as meat?*
BN You mean sending them to slaughter? Well, it is difficult, and it doesn't get easier with numbers. What's important is to make sure the animals only have one bad day on the farm. For me and our operations, it's essential that we are at the slaughterhouse, making sure that it's done as properly and as humanely as possible. We do that because we respect the animals, but we also know that there's a very direct correlation between the eating quality of the animals and their temperament at slaughter.

SFBG *What about flavor?*
BN They rule in taste tests, the heritage turkeys. The entire bird, even though it has a white breast, has the wonderful characteristics of the dark meat.

SFBG *Got any favorite Thanksgiving preparation?*
BN Yes I do. You cook the turkey till the breast meat is done, take it out, remove the leg and thigh, put them back in covered, and roast them for an additional half an hour, while the breast stays on the carcass on the counter, warm and covered. **SFBG**

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SHIPWRECK: THE HUNGER GAMES EDITION

Erotic fanfiction writing gets competitive at Booksmith's monthly literary event, Shipwreck! Six writers are given a popular literary work to destroy in whichever filthy ways their hearts desire, and the audience votes for its favorite. This month's sacrificial prose is none other than Suzanne Collins' post-apocalyptic, YA novel *The Hunger Games*. Pregame for that midnight screening of *Catching Fire* with hilarious, smutty fiction and an open bar. All works will be read by Shakespearean Thespian in Residence, Sir Steven



Westdahl, to ensure that voting is done fairly. The winning writer gets to pick the next ship to wreck and will defend his or her title. Will Katniss find time to choose between Peeta and Gale while she's, you know, fighting a war? Will Peeta and Gale choose each other? Anything is possible! (Kirstie Haruta)

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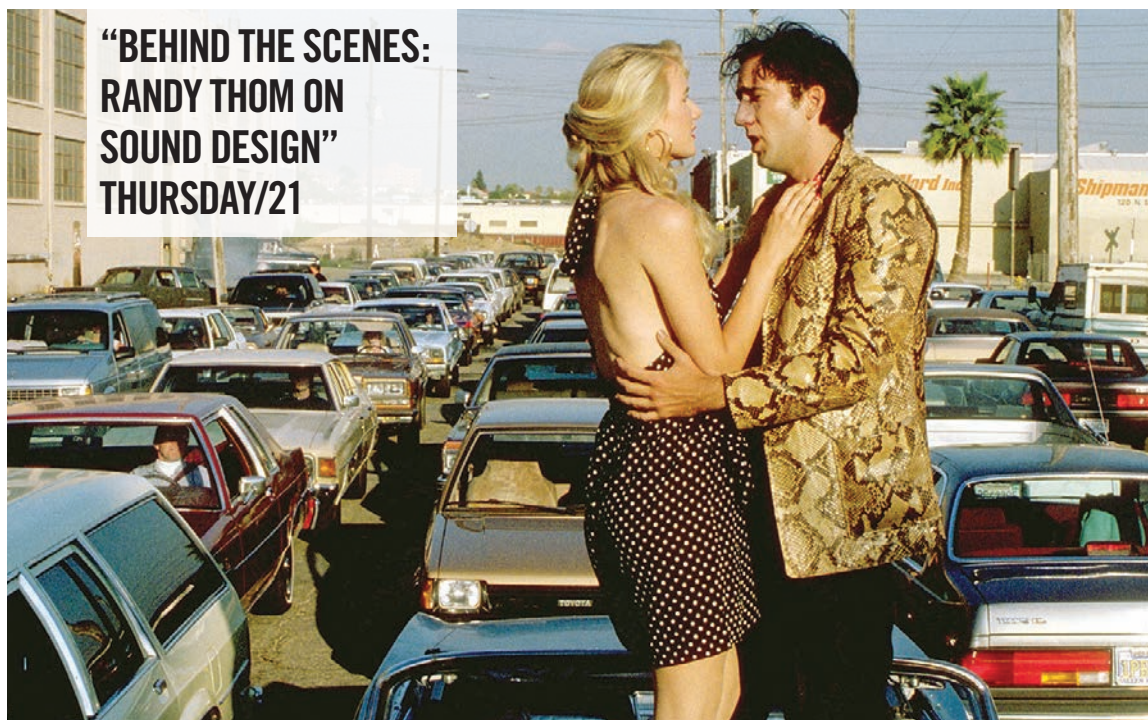
BITELIFE

Thursdays provide a portal to unpredictable adventures for those who wander into the weekly NightLife series at Cal Academy. This week's 21+ event, BiteLife, allows attendees to snack and sip while learning what the hell is happening while they snack and sip (internally). Get a backbone and learn about your guts from Gladstone Institute's associate



investigator Dr. Katie Pollard. Guests will also be able view their own

"BEHIND THE SCENES: RANDY THOM ON SOUND DESIGN" THURSDAY/21



microbes with Academy researcher James Angus Chandler and dance their butts off to music by '80s-spinning soul-funk DJs, Sweater Funk, in the same night. Local, bite-sized, sustainable food from Earl's Organic Produce, Whole Foods, and 4505 Meats will be available for the gourmands in the crowd. (Hillary Smith)

6pm, \$12
California Academy of the Sciences
55 Music Concourse Dr., SF
(415) 379-8000
calacademy.org/events/nightlife

"BEHIND THE SCENES: RANDY THOM ON SOUND DESIGN"

Music is the ultimate mood-setter, not only in our iPod, laptop, and stereo-spotted lives, but in the lives we escape to on the big screen. Academy Award-winning sound designer Randy Thom, who's worked on films ranging from *Cast Away* (2000) and *The Incredibles* (2004), discusses his use of sonic design to cut through the endless possibilities of noise, in order to set the stage, manipulate a mood, and craft a unique, cinematic story. He'll take examples from *Wild at Heart* (1990) starring Nicolas Cage, where an overtly sensual sound design, along with Angelo Badalamenti's entrancing score, transform the realism of a Southern fugitive romance into a lyric, tender escape. Stick around after the discussion to

enjoy the film! (Kaylen Baker)
7pm, \$9.50
Pacific Film Archive Theater
2575 Bancroft Way, Berk.
(510) 642-1412
bampfa.berkeley.edu

MARIJUANA DEATHSQUADS

Indie "super group" GAYNGS, dedicated to delivering a tongue-through-cheek tribute to '80s easy-listening R&B and white-suited soul, represented "The Gaudy Side of Town." This other project from Polića's Ryan Olson must reside in the darker part of, well, Minneapolis. Its latest LP, *Oh My Sexy Lord*, sounds like something that crawled out



screaming from the same sort of despairing (yet somehow cozy) pit Crystal Castles call home. A cavern crowded by an excessive amount of drums and haphazard wires supporting any number of laptops, controllers, and a Nintendo. (Plus a couch for guests like Justin Vernon or Har Mar Superstar to crash.) (Ryan Prendiville)
With Polića
8pm, \$25

Fillmore
1850 Geary, SF
(415) 346-6000
www.thefillmore.com

FRIDAY 11/22

"LET US COMPARE CHRONOLOGIES"

Even if you are not doing aerial work — for which Joe Goode Annex's two-story ceilings are ideally suited — the studio's spaciousness makes it a welcome option compared to other local performance venues, which can too often hem the dancers in. Now with risers in place, even the sight-lines have improved. Katharine Hawthorne, a fiercely intelligent thinker, debuted as choreographer at the Annex last February. She



is now returning in a double bill with dancer-choreographer James Graham, still best known locally as a Gaga teacher. Calling their

joint endeavor "Let Us Compare Chronologies," since both works examine the concept of time, Graham's quartet *Guilty Survivor* takes a look at what the 1980s represented in a gay man's life; Hawthorne's *Timepiece* delves into the connection of time to order and disorder. (Rita Felciano)
Through Sat/23, 8pm, \$15-\$30
Joe Goode Annex
401 Alabama St., SF
eventbrite.com/event/9028407209

"3-MINUTE READS"

Though "the Writer" almost always calls to mind a solitary figure — J. D. Salinger wrapped in a blanket by his Cornish hearth, Jane Austen bent and scribbling over a desk — most writers agree



that having a community of peers creates unparalleled motivation and feedback. The Grotto creates such a space, while offering classes to new writers on topics like the short story and the memoir. Come cheer on more than 50 of these fledglings as they each read fresh, cheeky three-minute snippets from a variety of works-in-progress. (Baker)
6pm, free
Book Passage
1 Ferry Building, SF
(415) 835-1020
www.bookpassage.com

"ALL GOOD THINGS MUST COME TO AN END"

We hear it for every lost keepsake, graduation, and heartbreak. Usually, the words fall short of comforting and land somewhere closer to stale. But SOMArts is breathing new life into the phrase with "All Good Things..." an ephemeral art exhibition featuring such pieces as a caramelized

sugar installation, a sand mandala, and a massive camera obscura throughout the gallery that choreographs the sun's changing light. The opening reception will glorify transience with edible art, chess with melting pieces, and a performance piece in which the audience shatters dishes. The expression "once in a lifetime" has never been truer; the only record of the exhibit will be audience impressions dictated to cassette recorders. (Janina Glasov)

Through Dec. 21

6-9pm, free

SOMArts Cultural Center

934 Brannan, SF

(415) 863-1414

somarts.org/allgoodthings



**"ALL GOOD THINGS
MUST COME TO AN END"
FRIDAY/22**

SATURDAY 11/23

9 TO 5

Pour yourself a cup of ambition and head to the Castro for Peaches Christ's first tribute to *9 to 5*, the 1980 comedy about three office mates (Dolly Parton, Lily Tomlin, and Jane Fonda) battling their sexist pig of a boss (Dabney Coleman). The movie has it all (gossip! guns! girl power!), so the stage show that accompanies the screening, *Work!*, should be one to remember, especially with Pandora Boxx (of *RuPaul's Drag Race*), Heklina, and Peaches filling the leads — three among few performers with hair bigger than Parton's. (Cheryl Eddy)

8pm, \$25-55

Castro Theatre

429 Castro, SF

www.castrotheatre.com

MAGIC MAKERS QUEER ART & CRAFTS FAIR

Love arts and crafts? Tired of running up against heteronormativity and cultural appropriation in art spaces and craft fairs? Then join Magic Makers for a stunning array of arts and crafts in a safe,



queer-friendly space. From the zines of womyn, trans*, genderqueer, API collective Moonroot, to the herbal remedies of Shooting Star Botanicals, to the dazzling accessories of burlesque beauty the Lady Miss Vagina Jenkins, Magic Makers will feature some of the Bay's craftiest queer artists. This fair is all about storytellers, healers, and dreamers, so come on out and support these friendly, socially aware creators, and get inspired to create something of your own. (Haruta)

1pm, free

Temescal Art Center

511 48th St, Oakl.

www.themagicmakers.wordpress.com

THE ENTRANCE BAND

If the sometimes sing-song lyrics of this recent Mazzy Star opener feel superfluous (the latest maudlin goth single "Spider" off new album *Face the Sun* or earlier jam "Still Be There"



being notable exceptions) it's to the credit of the instrumentals. Singer Guy Blakeslee's guitar, hung upside-down and strung in a manner that perhaps only he understands, singularly emits distinctive, appropriately captivating sounds. When given space to just play, as is the case on the latter half of "Fine Flow," Blakeslee exhibits exactly that,

speeding off towards psych horizons and looping back on himself effortlessly. With drummer Derek James and bassist Paz Lenchantin fitting so comfortably in that groove with him, words often can't help but break the spell. (Prendiville)

With Raw Geronimo

9pm, \$12-15

Chapel

777 Valencia, SF

(415) 551-5157

www.thechapelsf.com

MONDAY 11/25

PAWS

In its purest form, pop music is the sound of growing up. It doesn't require a theory for what matters; if it feels significant, it must be. On *Cokefloat!*, the debut from Glasgow's PAWS, the lessons come quickly but at cost. Opening with "Catherine 1956," Philip Taylor regards the loss of his mother and her lasting words, "Toughen up because/Life goes on/ You can't live your life in fear." If the ferocious fun trio fearlessly cribs its riffs from decades old alternative rock — Dinosaur Jr., the Breeders, Violent Femmes — at least it does that old guard justice. I'd like to say it sounds dated, but I must not have outgrown this yet. Does anyone?



(Prendiville)

With Surf Club, Tiaras

8pm, \$10

Cafe Du Nord

2170 Market, SF

(415) 861-5016

www.cafedunord.com

TUESDAY 11/26

THE MOTH: "TEMPTATION"

Temptation is known (at least according to the dictionary) as "the action of tempting or fact of being tempted, especially to evil; enticement, allurements, attraction." While the desire to do and obtain things is universally shared, this

definition can't begin to explain why humans find evil so attractive, nor why our vices come to us in such personal, wrapped-and-beribboned shapes and sizes. Audience members at this round of the Moth StorySLAM should come with a their own tale of temptation in mind, because names will be pulled from a bag throughout the night, giving 10 people the chance to tell wicked, funny, failed, or won stories of allure for



five minutes onstage. Each storyteller gets a score, and the winner gets a chance to perform in the GrandSLAM. (Baker)

6pm, \$8

Public Works

161 Erie, SF

(415) 779-6757

moth.org/events **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

9 TO 5 SATURDAY/23





FROM LEFT: KITTEN GRENADE, DENGUE FEVER'S NEW EP COVER, BALKAN BEAT BOX.

BY EMILY SAVAGE
arts@sfbg.com

TOFU AND WHISKEY New DIY record labels? Minimalist two-person ukulele bands? These are not the signs of fast-paced, modern, glossy hi-tech lifestyles. While San Francisco is at a crossroads, on the verge of an identity crisis splintered throughout many a start-up, at least a few of SF's musicians (and likely plenty more) have made an artist's leap farther north to even grayer Portland, Ore.

Magic Fight's Alex Haager is one of those expatriates. He started a new indie label — **Breakup Records** — and moved to Portland with his partner, Sierra Frost, another musician, from the bands clintongore and Downer Party. "It's a great place for music and a great place to live if you make less than 200k a year. And we like the rain."

They started the label last month with an indeterminate interest in dreamy, brainy pop acts. There are already plans to release records by Frozen Folk, Magic Fight, Jesus Dude Mom, and a few more in the next six months or so. Right now, the roster of acts soon to be rolled out is all from the Bay Area.

"We each have tight relationships with some great independent bands whom we have worked with in different capacities over the years," says Haager, from his newish home in Portland. "Our goal is to help grow the bands that inspire us — especially musicians with approaches and aesthetics that we find interesting within the realms of what can be considered pop."

"Frankly, we're both underwhelmed by garage rock. We plan to release records that offer an alternative to the overly nostalgic, blasted out stuff that has become so prevalent in California in the last 10 to 15 years. We want to showcase what the West Coast sounds like to us."

One of the label's first releases will be the debut EP of **Kitten Grenade**, a deceptively named duo made up of old-timey vocalist-ukulele player Katelyn Sullivan and drummer Ben Manning. Breakup previewed it with a single release a few weeks back, for a song titled "Gray."

The minimalist pop track is arresting — occupying a space between bright and dark, it's both melancholy and lightly fluttering



over heavier vibes, with much of those emotions pinned to Sullivan's jazz-inflected vocals. "That was very intentional," says San Francisco's Sullivan, who lives in the Mission. "'Gray' started out being about my inability to make decisions, and is another play on opposites; it felt like a great song to pick as our first single."

The video for the track, shot in black and white, similarly plays with light and dark shadows. It features crisp repetitive images cropped in closely around Sullivan's face and bare shoulders, and dancing orchids and roses twirling around her. Like Georgia O'Keeffe's storied paintings, the close-ups of the flowers can resemble female sexual organs, in particular the still from the video that was chosen for the cover of the single.

"In a way, the orchid in the image — with its vaginal undertones — could represent purity, which then fades into the muddled gray of the real world in the background. Using it as the cover wasn't so much planned as it was a happy accident. It's an image that happened to be in our video that really resonated with me," Sullivan says.

The full four-track debut EP,

Nice Day, on Breakup is coming in January 2014. Sullivan — who calls Philz Coffee, the Phone Booth, El Rio, and Hog and Rocks her favorite local spots — says the album title references her experience with drummer Manning when they were recording during the "beautiful San Francisco summer we had this year."

So why go with a label full of SF ex-pats? Turns out Sullivan played music with Frost before, in her previous ukulele band, Hate Factory. "[I] have always admired her smarts and knowledge when it comes to music," says Sullivan of Frost. "Both Alex and Sierra are working musicians, but they're also excellent at playing a supportive creative role. In terms of building my band, they've really helped me realize what's in my head when on stage, in the studio, and representing myself out in the world, which can be hard and weird. It's wonderful to be a part of something during its beginning stages."

Sullivan, whose long-running influences are Fiona Apple and Joli Holland, got her own start doing musical theater on the East Coast. She came to California to study visual arts and later began writing music. She met Frost around then

and they formed Hate Factory, another charming act with a defiant name: "Although most people who hear the name Kitten Grenade imagine shredding guitars and screaming metal ballads, it really does fit the theme of our little indie folk band. The name has actually been with me for a long time, and was the name of my thesis project in art school. Kitten Grenade in itself is all about juxtapositions and opposites. I really like names that trick you," she explains. "I mean, when you hear the name Hate Factory, you don't think of two cute girls playing ukuleles."

While Sullivan and Manning await the release of their EP on Breakup, they'll play a few local shows including opening the **BFF. FM** launch party for the new local radio station Best Frequencies Forever, with the Happy Hollows next week (Nov. 27, 9pm, \$10. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com.)

"If you haven't seen Kitten Grenade yet, you definitely should," says Haager. "She's basically an angel."

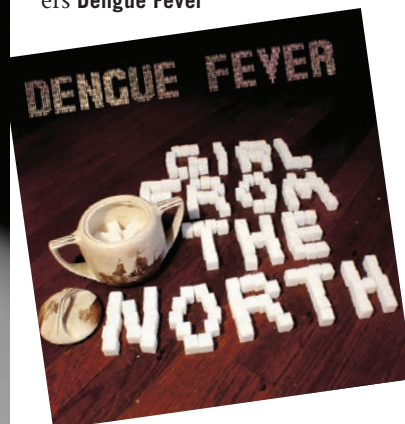
As for Haager's concert schedule, he'll flee the life of Portland comfort momentarily for the Bay Bridged's annual Bay Brewed

festival Dec. 7 at Public Works. Also, he too is looking forward to a new release through Breakup: a split cassette EP with Oakland-based Frozen Folk. And of course, he's excited about Kitten Grenade's debut.

"It's simple and elegant and will encourage you to fall in love."

WORLD MUSIC MAYHEM

Longstanding global music-mashers **Dengue Fever**



(of LA) and New York City's **Balkan Beat Box** (originally from Tel Aviv) both arrive in SF on extended tours this week. Led by Cambodian singer-songwriter Chhom Nimol and guitarist Zac Holtzman, Dengue Fever will release its *Girl from the North* EP Dec. 3 — its first release in more than two years, on its own label, Tuk Tuk Records. It plays the Independent this Thu/21 with



locals Seventeen Evergreen (8pm, \$18. 628 Divisadero, SF. www.theindependentsf.com). BBB is releasing new videos, including one for "Suki Muki," a single off 2012's *Give* (Nat Geo Records), and a remix of "Suki Muki" by Ori Kaplan's alter ego DJ Shotnez. It plays with Canadian Bhangra-Celtic fusion act (really) Delhi 2 Dublin at the Regency Fri/22 (8:30pm, \$27. Regency Ballroom, 1300 Van Ness, SF. www.theregencyballroom.com). **SFBG**



BY AMBER SCHADEWALD
arts@sfbg.com

MUSIC It was decided — my BFF-roommate and I would host a rock 'n' roll show, and like many of our favorite activities (feasting, boozing, twirling), we became set on throwing said party from the comfort of our own home. Denying our fears of venue hunting, financial commitments, and general hassle, we focused on the power rewarded to the classic hostess with the mostest; the ability to control all elements of a dirty bash and adjust them to our liking.

What bands will play? Ones we like, who also like each other. What kind of liquor will be present? Whiskey, no exceptions. What kind of snacks might we serve? None, people should bring us burritos (or in my case, homemade kimchi and quinoa — a foul smelling food for a social event that did wonders for curbing my potential hangover). Not only was this party to be at our house, but this little rock shindig would blast from our backyard on a (hopefully sunny) Sunday afternoon. Day drinking to shredding guitars? The neighbors were going to love it.

We nailed down a date and who would play, rounding out the bill with some hip DJ acquaintances. A buddy drafted a flier and the process of inviting humans began. The presence of close friends was expected and offers for help were not denied. Then we cast the net, awkwardly approaching yoga teachers, favorite baristas, local celebrities, and secret crushes. The boyfriend promised to roll deep with eligible males of various sexualities and I may have plotted some (later to be discovered unsuccessful)

House party

How to make a home into a venue

matchmaking. We urged bands to cart along their musician homies and peed at the thought of John Dwyer or Wymond Miles walking up our stoop in the halo of afternoon light.

Of course we had no legitimate way of predicting who would actually show up. Expect everyone who confirms to flake and everyone who rejects to bring a pack of wingmen. We crossed our fingers and braided our hair, then calmed our nerves by remembering that even if all bailed, the bands were confirmed. A show in our yard is still a show in our yard. Guaranteed win. Oh yes, and we had a fuck-ton of beer — free of charge. We miraculously managed to get the party “sponsored,” which allowed us to collect donations for the dudes on stage. Major bonus.

While party planning seemed to be sailing, our biggest concern loomed: the noise complaint. A similar party we hosted in June garnered 22 calls to the SFPD — thankfully our only injury was a slap on the wrist and some sneers. In anticipation of upset, I baked a batch of chocolate chip cookies from mom's recipe and skipped up the stairs of the neighboring stoop, treats in tow.

With the oldies next door sug-

ared up, I called the SFPD for the lawful scoop and learned that cop arrival is completely tattletale-based. Officers can only issue a citation if the party pooper signs a citizen's arrest. This is why you *ALWAYS INVITE THE NEIGHBORS*. If the uniforms still rap on your door: answer it, shoot the shit, and promise to cool it, ASAP. Our biggest takeaway: short sets. By the time the doorbell rings, they'll be singing the encore. “It's their last song, officer. I promise,” perfectly compliments a drunk wink.

So, after weeks of planning and a morning full of chaotic setup, we were crazy high on anticipation. I forgot to shower. I drank everyone's coffee. I zoomed down the block for incense — “to set the mood,” I shouted. And then all we could do was wait for the madness to begin.

Heads banged. Hair was tangled. Happiness was found at the bottom of countless empty cases. People climbed the fire escape for a better view of the bands, while my exes pleasantly mingled in the garden below. The cops dropped by, as anticipated, but left without trouble. My dream of getting a mug shot will have to wait.

The freedom of a privately hosted show put everyone in a tender mood and it felt overwhelmingly blissful to support local music in independent fashion. The party was a complete success, depending on how you measure extreme happiness and unfathomable coolness. And OK, we were hammered. Everything is a delightful blur and I ended up wrestling in the gravel. You can do what you want at your own house — people can't say shit. All the more reason why we're already planning the next round. See you there. **SFBG**



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BY MARKE B.
marke@sfbg.com

SUPER EGO All of a lately, my inbox has been flooded with so many bangin' all-night underground party invites — real underground, not just some dude from Ibiza who doesn't play Afrohaus or whatever — that I've had to hike my virtual pants up to my gloriously toned calves. I look like a Williamsburg 2k7 thrift store hipster, minus the neon shutter shades. (Well, at least we're not in clamdigger territory ... yet.)

I don't know what gives, but I like it. I haven't seen so many undergrounds go off since the heyday of the Compound and Odyssey a few years back. Real estate prices, annoying neighbors, an overeager alcohol board, and too many bored police have always foiled a thriving underground scene in SF. Oakland has fared much better — and even there I've seen a recent uptick in quality basement throwdowns. I wish I could write about it more in-depth, but suffice it to say the nocturnal code has been in rare form, beamed direct to earth, for starters.

Good. No matter how nifty our big clubs and regular parties — and they're pretty nifty — they can always use some competition as corrective, especially when they've become too bright, or too crowded, or not nearly loud or bass-heavy enough. And the parties themselves have been fantastic. I'll always heart the kandi kids, but it's nice to pack into an extralegal venue rocking some batshit techno and a friendly crowd — with no fear of losing an eye to any errant Glo-Sticks. Thanks, rave unicorn!

SURYA DUB MISSION

So perfect. Two of our legendary bass crews, the Indian-flavored Surya Dub and the Jamaican-rolled Dub Mission jamming together... at a pot club. One of the city's sleekest

We are back

and most innovative cannabis dispensaries, at that: SPARC, teaming up with Grown Kids Radio. With Kush Arora, Sep, J-Boogie, and Maneesh the Twister.

Thu/21, 7-10pm, free and 18+ but must RSVP to www.sparcsf.org/gkr before the event. 1256 Mission, SF. www.facebook.com/sparc

1002 NIGHTS

Hard to believe the guiding light of global electronic music, Cheb i Sabbah, is no longer with us, having passed away from cancer last week at the age of 66. But the music will always remain: This gala celebration, named for the party he put on for almost 20 years, will honor his contribution to the musical melting pot and bring the classic SF nightlife community out to honor Chebiji's legacy. With more than 30 performers and DJs from around the world, including DJ Rekha, Dub Gabriel, Sep, Little John, Radiohiro, Jimmy Love, and Opium Sabbah.

Thu/21, 7pm-late, \$10-\$20 suggested donation. 1015 Folsom, SF. www.1015.com

ALLAND BYALLO X NIKOLA BAYTALA

Two Bay Area techno greats get together to rock Mighty's sound system. Alland decamped for Berlin several years ago to run his successful Bad Animal imprint and Nikola, despite playing host to nearly every foreign DJ who blows through town, has been far too absent from the decks lately. Don't sleep.

Thu/21, 10pm-late, \$10 advance. Mighty, 119 Utah, SF. www.mighty119.com

RETRO FUTURE

Oh hey, we're throwing a party. The Bay Guardian that is. The latest in our series of evening soirees at the de Young Museum, this Friday evening happening pays homage to the new David Hockney exhibit by giving you a little retro-future zazz. DJs from neato Italo disco monthly Galaxy Radio shine like stars, with interdimensional face-painting, living statues, cool jewelry-making, and art, art, art (and cocktails).

Fri/22, 6pm-8:45pm, free. de Young Museum, 50 Hagiwara Tea Garden Drive, Golden Gate Park, SF. deyoung.famsf.org

DIRTYBIRD PLAYERS

Before you feast on that T-bird next week at your folks', stuff your face with some bass and gravy, courtesy of the Bay's notoriously lowdown Dirtybird family. With special guest Polish duo Catz 'n Dogz, whom I adore.

Fri/22, 9pm-late, \$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

DANNY DAZE

Caught this young 'un (DJing raves since 13) at Detroit's Movement festival last year, when he was riding atop a bouncy castle of Latin-flavored tech-house hype. Skinny Cuban cutie turned it out with some smooth grooves.

Sat/23, 9pm-late, \$20. Monarch, 101 Sixth St, SF. www.monarchsf.com

DELTRON 3030 ORCHESTRA

Del the Funky Homosapien in the captain's chair, Dan the Automator on navigation, and Kid Koala at the teleporter: This collab of Bay underground hip-hop and trip-hop greats, a tribute to the seminal Deltron 3030 project of the early 2000s, should be one cosmic mindtrip/blastoff. With a live orchestra, OK?

Sat/23, doors 8pm, show 9pm. \$32.50. Fillmore, 1805 Geary, SF. www.thefillmore.com **SFBG**

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

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DJ AARON AXELSEN
(LIVE105 + POPSCENE)

WED, NOV 20

KALX PRESENTS

DENGUE FEVER

SEVENTEEN EVERGREEN

THU, NOV 21

MONSTER MAGNET

ROYAL THUNDER, ANTI-MORTEN

TUE, NOV 26

THE LIMOUSINES
and
MONA

Dresses

WED, NOV 27

BLASTHAUS PRESENTS

JON HOPKINS | CLARK

NATHAN FAKE

FRI, NOV 29

TEALEAF GREEN LOYAL SCAM

SAT, NOV 30

SUN, DEC 1
SPECIAL SOLO PERFORMANCES:
TREVOR HALL & NAHKO
DUSTIN THOMAS

TUE, DEC 3
GROUNDATION
PURE ROOTS

THU, DEC 5
THE LONG WINTERS
SEAN NELSON

FRI, DEC 6
BOOM BOOM ROOM PRESENTS
DRAGON SMOKE
FEAT. STANTON MOORE, IVAN NEVILLE,
ERIC LINDELL, ROBERT MERCURIO
MIKE DILLON, DJ MATT HAZE

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WEDNESDAY 20

ROCK

Bottom of the Hill Screaming Females, Upset, Peace Creep, 9 p.m., \$10.
Brick & Mortar Music Hall U.S. Girls, Chasms, Ether Island, 9 p.m., \$7-\$10.
Chapel Reverend Horton Heat, Larry & His Flask, Deke Dickerson, 9 p.m., \$25.
El Rio Apt H, Neon Satori, Pharos, 8 p.m., \$5.
Elbo Room Rocket Queens, BROFX, 9 p.m., \$7.
Hemlock Tavern Qui, Roland, Big Long Now, 8:30 p.m., \$7.
Hotel Utah Josh Berwanger Band, Mammoth Life, Silhouette Era, 8 p.m., \$10.
Knockout Self-Inflicted Wounds, Balms, Demimonde, DJ Ryan Smith, 9:30 p.m., \$6.
Milk Bar City Tribe, We Arsons, Wooden Suns, 8:30 p.m., \$5.

DANCE

Cat Club "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
EndUp "Tainted Techno Trance," 10 p.m.
Lexington Club "Friends of Dorothy," w/ DJ Sissyslap, 9 p.m., free.
Lookout "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar "Rock the Spot," 9 p.m., free.
Make-Out Room "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, 9 p.m., free.
Q Bar "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.
Showdown "Nokturnal," w/ DJs Coyle & Gonya, 9 p.m., free.

HIP-HOP

DNA Lounge Lunice, Rockie Fresh, B. Bravo, 8 p.m., \$10-\$15.

Independent Latyxx featuring Skins & Needles, Forrest Day, DJ Aaron Axelsen, hosted by Blackalicious, 9 p.m., \$25.
Skylark Bar "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.
Pier 23 Cafe Ned Boynton & Friends, 6 p.m., free.
Red Poppy Art House Suppression of Sound: An Evening of Poetry and Music, 7:30 p.m., \$10-\$15.
Revolution Cafe Michael Parsons Trio, 8:30 p.m., free/donation.
Savanna Jazz Club "Cat's Corner," 9 p.m., \$10.
Top of the Mark Ricardo Scales, 6:30-11:30 p.m., \$5.

INTERNATIONAL

Bissap Baobab Timba Dance Party, w/ DJ WaltDigz, 10 p.m., \$5.
Cafe Cocomo "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Yoshi's San Francisco Jorge Ben Jor, 8 & 10 p.m., \$35-\$55.

\$35-\$55.

THURSDAY 21

ROCK

Amnesia Nova Albion, Foreign Resort, 9 p.m., \$7-\$10.
Brick & Mortar Music Hall Rock Collection, 9 p.m., \$10-\$13.
Chapel Howe Gelb, 9 p.m., \$18-\$20.
DNA Lounge Norma Jean, Vanna, KEN Mode, Exotic Animal Petting Zoo, Name, 7 p.m., \$13-\$18.
Hemlock Tavern Lemme Adams, Hungry Skinny, Fox & The Law, Electric Shepherd, 8 p.m., \$7.
Independent Dengue Fever, Seventeen Evergreen, 8 p.m., \$16-\$18.
Milk Bar Build Them to Break, Trash Pop Icons, Protected Left, 8:30 p.m., free.
Monarch Kimberly Trip, Poelina Suddarth, Claire on a

Dare, Drivers, 8 p.m., \$8.

Slim's Albert Hammond Jr., Rathborne, 9 p.m., \$21.
Thee Parkside White Barons, Hornss, Winter Teeth, Rock Bottom, 9:30 p.m., \$7.

DANCE

Aunt Charlie's Lounge "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Cat Club "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Cellar "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
Club X 715 Harrison, San Francisco. "The Crib," 9:30 p.m., \$10, 18+.
DNA Lounge "Turbo Drive," w/ Anoraak, Marrow, plus DJs Devon, MyKill, and Mr. Smith, 9:30 p.m., \$15.
Elbo Room "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.
Knockout Never Knows, Exotic Club, Bézier, DJs

CONTINUES ON PAGE 32 >>

THE BOTTOM OF THE HILL

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SCREAMING FEMALES UPSET
 All from VIVIAN GIRLS BEST COAST and Party from HOLE, and Jenn Prince
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MAGIC MAGIC ROSES

FRIDAY NOV 22 8:30PM • \$12 • AA
PAPA
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SATURDAY NOV 23 8:30PM • \$10/12 • AA
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 all-female Motley Crue tribute band
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JAIL WEDDINGS
THE DANDY LIONS
BONES OF A FEATHER

THU DEC 5
COLBY O'DONIS
LE VICE
KIRA STONE

SAT DEC 7
THE FLATLINERS
 LIVING WITH LIONS
CULTURE ABUSE
 members of DEAD TO ME, ALL TEETH, STRIKE TO SURVIVE

FRI DEC 6
VICTOR KRUMMENACHER
BIG EAGLE
M. LOCKWOOD PORTER

WED DEC 4
TBA
JAMES LESTE
ANDREW BLAIR & GRAHAM PATZNER
GHOST PARADE
 (acoustic)

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 AND THE EASY LOVE
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SAT 11/23 9PM \$13
HANDSOME HAWK VALENTINE'S
THE HOP FEATURING
THE ROYAL DEUCES,
COLE WALKER
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KOUNTRY KITTENS BURLESQUE,
DJ TOM G AND MORE

SUN 11/24 9PM FREE B4 9:30PM \$6 AFTER
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 FRI 11/29 BRAND NUBIAN
 SAT 11/30 SWEATERFUNK
 SUN 12/1 DUB MISSION: DJ SEP, DEEJAY THEORY

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CONT>>

Nihar & Mashi Mashi, 9:30 p.m., \$6.
Laszlo “Werk It,” w/ DJ Kool Karlo, Third Thursday of every month, 9 p.m., free.
Madrone Art Bar “Night Fever,” 9 p.m., \$5 after 10 p.m.
Rickshaw Stop “Popsce,” w/ Deptford Goth, Sohn, 9:30 p.m., \$13-\$15.
SPARC “Surya Dub Mission,” w/ Kush Arora, J-Boogie, DJ Sep, Maneesh the Twister, 7-10 p.m., free with RSVP (must be 18+).
Underground SF “Bubble,” 10 p.m., free.

INTERNATIONAL

1015 Folsom “1002 Nights: A Celebration of the Life & Music of Cheb i Sabbah,” w/ Jai Uttal, Sukhawat Ali Khan & Party, Jef Stott, Momo Loudiyi, Opium Sabbah, Eva El Beze, Karsh Kale & The Midival

Punditz, DJ Rekha, Dub Gabriel, Janaka Selekt, Shabi Farooq, Radiohiro, Fabian Alsaltany, Little John, DJ Sep, Tarun Nayer, DJ Dragonfly, Jimmy Love, Bob Duskis, Maneesh the Twister, DJ Amar, many more, 7 p.m., \$10-\$20 suggested donation.

FRIDAY 22

ROCK

50 Mason Social House Rabbles, The Wearies, Red Elk, Feed Me Jack, Modern Kicks, 8 p.m.
Bottom of the Hill Papa, Panic Is Perfect, Bent Shapes, 9:30 p.m., \$12.
Chapel Lumerians, Fatrix, Li Xi, 9 p.m., \$12-\$15.
El Rio Whoa Nellies, DJ Emotions, 10 p.m., free.
Hemlock Tavern Moonbeams, Slowness, Venus Beltran, 9:30 p.m., \$7.
Milk Bar Wax Idols, Metal Mother, Opulence, DJ Omar, 9 p.m., \$10.

Rickshaw Stop John Vanderslice, Doe Eye, 8:30 p.m., \$15.
Slim’s Protest the Hero, Architects, Kindred, Affiance, 7:30 p.m., \$20.
Sub-Mission Art Space (Balazo 18 Gallery) Brave Ulysses, Downfall, Waterfly Spigot, Black Bones, Rundown Radio, 8 p.m.
Thee Parkside Brocas Helm, Hatchet, Exmortus, Midnight Chaser, 9 p.m., \$10.

DANCE

1015 Folsom SnowGlobe Pre-Party with Amon Tobin (DJ set), Machinedrum, Just Blaze, G Jones, Mr. Rogers, Vin Sol, Stylust Beats, Digital Rust, Boglvs. Dials, plus more, 10 p.m., \$20-\$30 advance.
Cafe Flore “Kinky Beats,” w/ DJ Sergio, 10 p.m., free.
Cafe “Boy Bar,” w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club “Dark Shadows,” w/ DJs Daniel Skellington, Melting Girl, Owen, and Mz. Samantha, 9:30 p.m.,

\$7 (\$3 before 10 p.m.).
Cellar “F.T.S.: For the Story,” 10 p.m.
Elbo Room “120 Minutes,” w/ House of LaDosha, Santa Muerte, Chauncey CC, 10 p.m., \$10-\$15.
EndUp “Fever,” 10 p.m., free before midnight.
Lookout “HYSL,” 9 p.m., \$3.
Madrone Art Bar “I the ‘90s,” w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, Fourth Friday of every month, 9 p.m., \$5.
Mezzanine “Dirtybird Players,” w/ Catz ‘N Dogz, Cause & Affect, J.Phip, Leroy Peppers, Worthy, 9 p.m., \$10-\$20.
Mighty Aphrodite, Jamal & Audio Angel, Kimba, Chris the Junglist, Audio 1, Micah J, Kirin Rider, Sychosis, 10 p.m., \$13 advance.
Monarch “Acid Test,” w/ D’Marc Cantu, Tyrel Williams, Bai-ee, Miguel Solari, Fil Latorre, 9:30 p.m., \$12-\$15.
Neck of the Woods 100% Silk Label Tour, w/ Octo Octa, Magic Touch, Coyote Clean Up (on the upstairs stage), 9 p.m., \$13-\$15.

Public Works Dubfire, DJ Rooz, Mossmoss, Bob Campbell, Bardia F, Keith Kraft, 9:30 p.m., \$13-\$20.
Q Bar “Pump: Worq It Out Fridays,” w/ resident DJ Christopher B, 9 p.m., \$3.
Temple Blas, Lenny Kiser, King James, Twin Spin, 10 p.m., \$15.
Underground SF “Bionic,” 10 p.m., \$5.
Vessel “Project X,” w/ Matthe, Kepik, Beau Kelly, Rose, 10 p.m., \$10-\$30.
Wish “Bridge the Gap,” w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free.

HIP-HOP

DNA Lounge “Hella Fresh Fest,” w/ Zion I, Tribal Seeds, CunninLynguists, Pacific Dub, Richie Cunning, Rey Resurreccion, Rgld & Duckwrth, MK Smth, more, 8 p.m., \$25-\$50.
EZ5 “Decompression,” Fridays, 5-9 p.m.
John Collins “#Flow,” w/ The Whooligan & Mikos Da Gawd, 10 p.m., free befoe 11 p.m.

ACOUSTIC

Bazaar Cafe Homesick Elephant, 7 p.m.
Cafe Du Nord Supermule, Cahalen Morrison & Eli Vent, Barbary Ghosts, 9:30 p.m., \$9-\$12.
Dolores Park Cafe Keeva, Beryl Baker, 7:30 p.m.
Hotel Utah Jason Powers, Karmina, XY Unlimited, 9 p.m., \$10.
Lost Church “Once Silent Hollows,” w/ Jean Marc, Vessna Scheff, and David Colon, 8 p.m., \$10.
Plough & Stars Get Offa My Lawn, 9 p.m.
Swedish American Hall William Fitzsimmons, Denison Witmer, 8 p.m., \$20.

SATURDAY 23

ROCK

Amoeba Music Nik Turner’s Hawkwind, 2 p.m., free.
Bender’s Wild Eyes, Buffalo Tooth, 10 p.m., \$5.
Bottom of the Hill That’s Not Her, Scissors for Lefty, Vela Eyes, 9:30 p.m., \$10-\$12.
Brick & Mortar Music Hall Nobunny, Nubs, Primitive Hearts, G. Green, DJ Kevin Spaghetti, 9 p.m., \$12.
Cafe Du Nord Lee Gallagher & The Hallelujah, Coo Coo Birds, Be Calm Honcho, 9:30 p.m., \$10-\$12.
Chapel Entrance Band, Raw Geronimo, 9 p.m., \$12-\$15.
Elbo Room “The Hop,” w/ The Royal Deuces, Cole Walker & His Rhythm Section, Kountry Kittens Burlesque, DJ Tom G, more, 9 p.m., \$13.
Hemlock Tavern Brother JT, Carlton Melton, Life Coach, Suzuki Junzo, 9:30 p.m., \$8.
Knockout “Shine On,” w/ Electro Group, Cruel Summer, Corey, Tepid Joy, 9 p.m., \$6.
Make-Out Room Impersonations, Mane, 7:30 p.m., \$8.
Neck of the Woods Parmesans, Cash for Gold, Mary



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Sat, Nov 23
One-man spoken-word show
JOHN WATERS: THIS FILTHY WORLD

Sun, Nov 24
A Thanksgiving Gospel Experience with
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Tue, Nov 26
Featuring 15 of the Bay Area’s finest musicians!
THE TOMMY IGOE BIG BAND
Direct from Santana: Vocalist Tony Lindsay

Wed, Nov 27
Cosmopolitan Gypsy Jazz with Guitar, Violin, and Bass
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feat. Masto Ace & Spice 1

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12.01 PUSHA T (LIVE)
12.05 CLUB NSSN PORTUGAL THEMAM
12.07 WONDERFULL SF X
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12/6 - EDDIE SPAGHETTI, THE GRAVEL SPREADERS, BENJAMIN BROWN
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32 SAN FRANCISCO BAY GUARDIAN

OPINION

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MUSIC LISTINGS

Jones' Lights, Staring@Stars, 9 p.m., \$8-\$10.
Slim's Finntröll, Blackguard, Metsatöll, 9 p.m., \$25.
Sub-Mission Art Space (Balazo 18 Gallery) Garrett Miranda, Resistance Panel, Skitzofrenik, The Residuals, 8 p.m., \$5.
Thee Parkside Attik Door, Moxie Kids, Field of Stones, Rage Against Florence & The Machine, 9 p.m., \$8.

DANCE

Cafe Flore "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.
Cat Club "Villainy: The Dance Club with a Dark Side — Celebrating 50 Years of Doctor Who," w/ DJs Tomas Diablo, Donimo, Chris Zachos, Daniel Skellington, and Prince Charming, 9:30 p.m., \$5-\$8.
DNA Lounge "Bootie S.F.," w/ A+D, DJ Dada, Smash-Up Derby, DJ Tripp, DJ Lex, Barney Iller, Teknacolor Ninja, more, 9 p.m., \$10-\$15.
S.F. Eagle "Sadistic Saturdays," 10 p.m., free.
EndUp Shangri-La, Asian queer dance party, 10 p.m., \$15-\$20 (free before 11 p.m.).
Lookout: 3600 16th St., San Francisco. "Bounce!," 9 p.m., \$3.
Madrone Art Bar "Blunted Funk," 9 p.m., \$5 (free before 10 p.m.).
Mighty "Bass Cabaret: A Titan Experience," 10 p.m., \$22-\$60 advance.
Monarch Monarch 2-Year Anniversary, 9 p.m., \$10-\$20.
Public Works "Thanksgiving," 9 p.m., \$15-\$20.
Rickshaw Stop "Gameboi S.F.: Annual Thanksgiving Dinner & Canned Food Drive," w/ VJ LaRock, 9:30 p.m., \$8-\$15.
Stud "Porno," w/ DJs James Torres & Trixxx, 9 p.m., \$5.
Sub-Mission Art Space (Balazo 18 Gallery) "Requiem," w/ DJs Xiola, Owen, and Calexica (in the back room), 9:30 p.m., \$5.

SUNDAY 24

ROCK

Brick & Mortar Music Hall Shivering Lilies featuring Lily Holbrook, Matt Jaffe & The Distractions, 7 p.m., \$10.
DNA Lounge Thy Art Is Murder, I Declare War, Fit for an Autopsy, The Last Ten Seconds of Life, Kublai Khan, 6:30 p.m., \$10-\$12.
El Rio Mercury in Retrograde, Bitter Fruit, DJ Adeo Roberson, 8 p.m., \$5-\$10.

DANCE

Elbo Room "Dub Mission," w/ Mr. E, DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).
EndUp "T.Dance," 6 a.m.-6 p.m.; "Sunday Sessions," 8 p.m.; "Local Love," 8 p.m.
Knockout "Sweater Funk," 10 p.m., free.
Lookout "Jock," Sundays, 3-8 p.m., \$2.
Monarch "Direct to Earth," w/ Marc Houle, Solar, Bob Campbell, Max Gardner, Patrick Gil, 9 p.m., \$15.
Otis "What's the Werd?," w/ resident DJs Nick Stud "Cognitive Dissonance," 6 p.m.; "No Parking on the Dancefloor," w/ resident DJs Dutchboy & Gehno Aviance, 11 p.m., \$5.

MONDAY 25

ROCK

Brick & Mortar Music Hall Social Studies, Ash Reiter, She's, 9 p.m., \$6.
Cafe Du Nord Paws, Surf Club, Tiaras, Pro Fan DJs, 9 p.m., \$10.
Knockout Will Sprott, Devotionals, DJ Neil Martinson, 9 p.m., \$10.

DANCE

DNA Lounge "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

JAZZ

Le Colonial Le Jazz Hot, 7 p.m., free.
Sheba Piano Lounge City Jazz Instrumental Jam Session, 8 p.m.
Union Room at Biscuits and Blues The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

TUESDAY 26

ROCK

Amnesia French Cassettes, Black Cobra Vipers, Waterstrider, 9:15 p.m., \$7.
Bottom of the Hill Ride Down, Spooky Flowers, FayRoy, 9 p.m., \$8.
Cafe Du Nord Rare Monk, Vinyl Spectrum, 7:30 p.m., \$8.
Elbo Room Ego Likeness, Servitor, The RaZor Skyline, DJ Unit 77, 9 p.m., \$10.
Hemlock Tavern Future Twin, Week of Wonders, Twin Steps, Randomly Chillaxin, 8:30 p.m., \$6.
Independent Monster Magnet, Royal Thunder, Anti-Mortem, 8 p.m., \$25.
Knockout The Nerv, Go Time, Nihilist Cunt, DJ Mashi Mashi, 9:30 p.m., \$6.SFBG

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deyoungmuseum.org/fridays

Images (clockwise from top left): Photographs by Adrian Arias; photographs by Justine Highsmith; photograph by Alexander Reneff-Olson; © Fine Arts Museums of San Francisco

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 w. I DECLARE WAR, FIT FOR AN AUTOPSY

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FRI NOV 22 9:30PM \$7	MOONBEAMS Slowness, Venus Beltran
SAT NOV 23 9PM \$8	BROTHER JT (Drag City) Carlton Melton, Phil Manley Life Coach, Suzuki Junzo
MON NOV 25 7PM \$5	PORCHLIGHT OPEN DOOR
TUE NOV 26 8:30PM \$6	FUTURE TWIN Week of Wonders, Twin Steps, Randomly Chillaxin
WED NOV 27 9PM FREE	DRINK DYNASTY
THU NOV 28 8PM	THANKSGIVING bar opens at 8pm
FRI NOV 29 9:30PM \$5	LIFE STINKS (rec. rel.), Quaaludes, Dancer
SAT NOV 30 9:30PM \$8	MAMMATUS (album release) The Broads

UPCOMING: Sea Knight, Moon Honey (Baton Rouge), Steel Cranes, Oceanography, Primitive Hearts, Adam Widener (rec. rel.), The Shanghais, American Cream (Minneapolis), Club Chuckles presents Kyle Kinane, Federation X, Tweak Bird, Jessie Evans

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ARTS + CULTURE



Family album

Margo Hall and Marcus Shelby craft a musical memoir in ‘Be Bop Baby’

BY ROBERT AVILA
 arts@sfbg.com

THEATER Forgetting can be a key to understanding, and to freedom. This is something any jazz musician knows. Learning theory, practicing scales, getting to know your instrument and your craft — it’s all prelude to forgetting, to letting go. What comes back to you in the moment, ideally, is deeper than any superficial knowledge. It’s everything behind the music — a life.

A memory play can function similarly, at least it seems to for Margo Hall. The well-known Bay Area actor and director found herself improvising over her own carefully crafted words in the creation of *Be Bop Baby* — a musical memoir of her remarkable Detroit upbringing under the guiding influence of her musician stepfather Teddy Harris Jr., that Hall says really marks her debut as a playwright (Hall was also one of several actor/co-writers for the 2005 verbatim treatment of the Jonestown tragedy, *The People’s Temple*).

A world premiere capping Z Space’s 20th anniversary season, *Be Bop Baby* is set in the busy basement of Hall’s childhood home, which doubled as a rehearsal space for her stepfather — a musical director, composer, arranger, and performer known and respected in both jazz and Motown circles (the latter as, most famously, musical director of the Supremes). There, as well as throughout Detroit’s exceptional musical scene, Hall and her two sisters grew up amid a panoply of musicians, artists, celebrities, and eccentrics.

The basement thus becomes the site of an excavation, filled with colorful characters and anecdotes and brimming with music. Indeed, helping to bring it all to life onstage is a 15-piece jazz orchestra under Marcus Shelby. The acclaimed Bay Area musician-composer — along with dramaturg Nakissa Etemad — collaborated closely on this return to 1960s-70s



MARGO HALL AND MARCUS SHELBY PERFORM IN BE BOP BABY.
 PHOTO BY CHRIS ALONGI

Detroit, developing arrangements around Hall’s own lyrics and the melody lines she imagined for them.

“Marcus reminds me a lot of my dad,” says Hall, speaking just before a rehearsal last week. “He has a big band; he knows what that means. He understands the discipline of the musicians. Marcus is a guy of tradition. He likes real instruments — I mean all of these things that my stepfather would promote. And he’s just a cool cat, just like my dad, just into the music fulltime; a real, honest, true musician. Growing up with that kind of person really taught me about authenticity and not faking it. I hate to say, ‘You don’t find those people anymore,’ but they sometimes can be a rare breed.”

But even memory, to remain true, can’t always stay fixed. Since the death of her mother in 2000, and Teddy several years later, Hall’s childhood home and its once-vibrant basement have come under a new tenant: Hall’s own, formerly estranged, biological father.

“It’s this crazy thing that happened that I never expected. My real father and my mom divorced 45 years ago. [My biological father is] a free spirit; he’s a totally different character than Teddy. And I found out he moved into Mom and Teddy’s house. Mom and Teddy, that was their house, that was their basement, my mom’s estate, you know, our little two-unit duplex.”

That development found its way into the emotional landscape of the play itself, giving it a more complex dramatic makeup, but also leaving Hall at a loss as to how to channel

it all. Staging this kind of dynamic seemed to defy the manicured sentences she had set down on paper. Hall found herself unable to even recall them — something unusual for the experienced actor in her — as if Hall the playwright were someone she had yet to figure out.

“I had written all this text, and I couldn’t remember it. It was very strange. So I said, ‘Can I just improv a little bit on top of this text so that it really feels authentic?’ I became the actor, and I felt, ‘I don’t like what that playwright wrote!’” she laughs. “Was I censoring myself? Was I trying to be perfect in the writing? I had to figure out how to take that text and make it my own — even though I wrote it. Now, the more we do it, I do say a lot from the text. But it’s a freedom that I have now, where I can be more authentic in the moment.”

As for her ongoing relationship with her biological father, Hall credits making *Be Bop Baby* with strengthening her resolve to pursue an understanding there.

“It’s definitely made me realize that I do need to pursue my relationship with my real father more than I have,” concludes Hall. “And he’s a wonderful, fascinating man. I could write a whole play about him too,” she says with conviction, before an afterthought makes its way quietly to the surface. “Maybe I will?” **SFBG**

BE BOP BABY: A MUSICAL MEMOIR
 Wed/20-Thu/21, 7pm; Fri/22-Sat/23, 8pm, \$25-75
 Z Space
 450 Florida, SF
 www.zspace.org

Pop shop

The good, the meh, and the human-pretzel marvels of the SF International Hip Hop DanceFest

BY RITA FELCIANO
arts@sfbg.com

DANCE For an event with a reputation for wall-shaking energy, the first program of the 15th Annual San Francisco International Hip Hop DanceFest turned out to be an oddly muted experience. The mix of acts — which in the past has always opened new perspectives on an art that has moved from the street onto the stage (and even reality TV) — simply wasn't potent enough. Also, with only one company from abroad, the evening just barely warranted its claim of being "international."

But even though the program disappointed as a totality, it did include individual acts of quality. In an aesthetic that so often emphasizes virtuosic use of the torso and the legs, *Struggle for Pleasure* — from a sextet of dancers of the London-based Far From the Norm Company — captivated because of its gentle and controlled employment of the arms. They snaked, embraced, and coiled into tendrils, perhaps embodying the human spirit, maybe with a sense of longing. Performed to violins, the choreography, much of it presented as a group endeavor, dipped the dancers into a hypnotic state in which they froze or tried to break open. One of them readied himself for a sprint that never happened. Another exploded into a whirlwind. *Struggle* felt subdued, dreamlike, and yet true.

In their first appearance at this festival, New York's Bones the Machine and DJ Aaron sent gasps through the audience with the decidedly uncommon *Bonebreakings*. It was a truly astounding contortionist act in which they pretzled their arms into joint-crunching positions — accompanied by appropriate sound effects. Even though the act has been widely circulated thanks to *America's Got Talent*, to see these two dancers live was a pleasure, though a somewhat chilly one.

Another excellent first-timer was the Embodiment Project, one of the Bay Area's most fascinating hip-hop troupes, in part because of the way it collaborates with MoonCandy LiveHouse's fine musicians who, once again, performed on stage. In the sinister *Dare To Love*, choreographer Nicole Klaymoon and Michelle "Mystique" Lukmani slithered in and out of d. Sabella Grimes' slippery embrace, paying what looked like a heavy price. Grimes, a former member of Rennie Harris Puremovement and an extraordinarily sinewy and seductive popper, finally snared himself vocal-ist Shamont Hussey. This was hot theater, over so fast you hardly knew what hit you.

Also fun to watch was the return of four members from FootworkKINGz. These speed demons developed a virtuosic style of footwork, based on one that originated in Chicago as a response to house and juke music. In addition to delivering razor-sharp attacks at dizzying tempos, the quartet performed with wit and charm.

It is understandable that the fest wants to honor the Bay Area's diverse hip-hop community, which offers training in dozens of local

studios and schools. These are also places where many youngsters find a welcoming environment to develop skills and in which to express themselves, so there has always been place for them at the annual Hip Hop Fest. But this year's selection short-changed the audience. Whatever the curating process, it needs to be improved. Openers Funk Beyond Control is one of the largest and most well-established Bay Area schools, but the group did not look as good as they had at previous festivals. The choreography looked tired and lacked care.

The premise for *After Hours* was intriguing enough. It took a popular dance trope — the doll that acquires life — and translated it into mannequins that take over a department store once it closes its doors. *After* opened with a sextet of women fighting over some hats on sale before being kicked out. Then the black-clad ensemble descended from its pedestal for elastic group dancing, some modestly intriguing solos, including the compulsory tot — here cast as the janitor. But the whole thing felt dutiful and uninspired. Also, not waiting for the traditional community bow at the end of the evening was disrespectful to fellow artists and the festival's producer, Micaya.

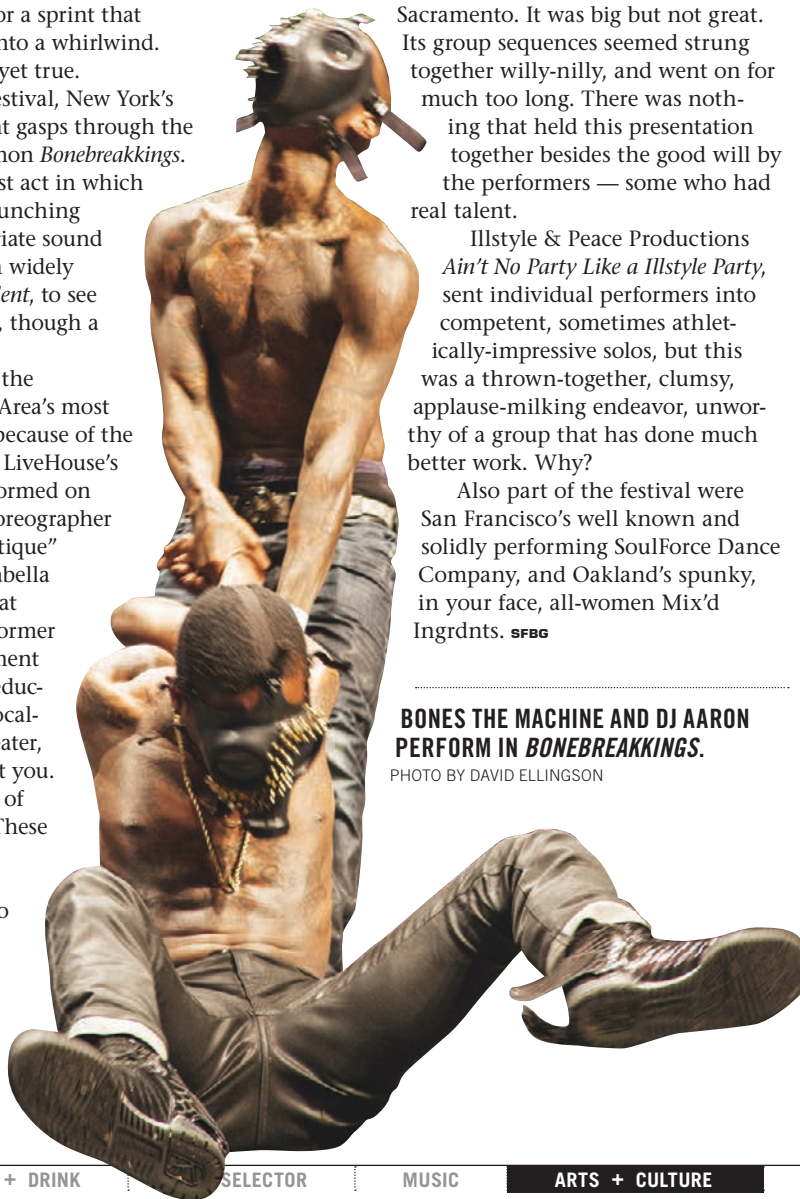
Another first appearance, by the Great House of Dance, showcased a huge company from Sacramento. It was big but not great. Its group sequences seemed strung together willy-nilly, and went on for much too long. There was nothing that held this presentation together besides the good will by the performers — some who had real talent.

Illstyle & Peace Productions *Ain't No Party Like a Illstyle Party*, sent individual performers into competent, sometimes athletically-impressive solos, but this was a thrown-together, clumsy, applause-milking endeavor, unworthy of a group that has done much better work. Why?

Also part of the festival were San Francisco's well known and solidly performing SoulForce Dance Company, and Oakland's spunky, in your face, all-women Mix'd Ingrdnts. **SFBG**

**BONES THE MACHINE AND DJ AARON
PERFORM IN BONEBREAKKINGS.**

PHOTO BY DAVID ELLINGSON



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ARTS + CULTURE STAGE LISTINGS



CARRIE PAFF,
JASON KAPOOR, AND
MARK ANDERSON
PHILLIPS IN
IDEATION
PHOTO BY
JESSICA PALOPOLI

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listsings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Oy of Sex Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Opens Thu/21, 8pm. Runs Thu-Fri, 8pm (no show Nov 28); Sat, 8:30pm. Through Jan 18. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.

BAY AREA

The Dining Room Piedmont Center for the Arts, 801 Magnolia, Piedmont; www.piedmontcenterfortarts.org. \$25. Opens Thu/21, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through Dec 1. Piedmont Avenue Repertory Theatre performs A.R. Gurney's family dramedy, which features six actors playing 57 parts.

ONGOING

Amaluna Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; www.cirquedusoliel.com. \$50-175. Check website for schedule, including special holiday showtimes. Through Jan 12. Cirque du Soliel returns with a show set on "a mysterious island governed by Goddesses and guided by the cycles of the moon."
Arlington Magic Theatre, Fort Mason Center, 2 Marina, Bldg D, Third Flr, SF; www.magictheatre.org. \$20-60. Opens Wed/20, 8pm. Runs Wed-Sat, 8pm (no show Nov 28; also Dec 4, 2:30pm); Sun and Tue, 7pm (also Sun, 2:30pm; no 7pm show Dec 8); Through Dec 8. Magic Theatre performs Victor Lodato and Polly Pen's world-premiere musical.
BoomerAging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Extended through Dec 17. Will Durst's hit solo show looks at baby boomers grappling with life in the 21st century.

The Gershwins' Porgy and Bess Golden Gate Theatre, One Taylor, SF; www.shnsf.com. \$60-210. Tue-Sat, 8pm (no show Nov 28; check website for matinee schedule); Sun, 2pm. Through Dec 8. The Tony-winning Broadway revival launches its national tour in San Francisco.

Ideation Tides Theater, 533 Sutter, SF; www.sfpplayhouse.org. \$10-20. Wed-Thu, 7pm (no shows Nov 28 or Dec 4-5); Fri-Sat, 8pm (additional shows Nov 30 and Dec 7). Through Dec 7. Next up in the San Francisco Playhouse "Sandbox Series" is this dark comedy from Aaron Loeb.

The Jewelry Box: A Genuine Christmas Story The Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-40. Fri, 8pm; Sat, 5pm. Through Dec 28. Brian Copeland performs the world premiere of his new, holiday-themed work, an Oakland-set autobiographical tale that's a prequel to his popular *Not a Genuine Black Man*.

My Beautiful Launderette New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Dec 22. New Conservatory Theatre Center performs Andy Gram and Roger Parsley's adaptation of Hanif Kureishi's award-winning screenplay.

Peter and the Starcatcher Curran Theatre, 445 Geary, SF; www.shnsf.com. \$40-160. Tue-Sat, 8pm (also Wed and Sat, 2pm; no show Nov 28); Sun, 2pm. Through Dec 1. Fanciful, Tony-winning prequel to *Peter Pan*.

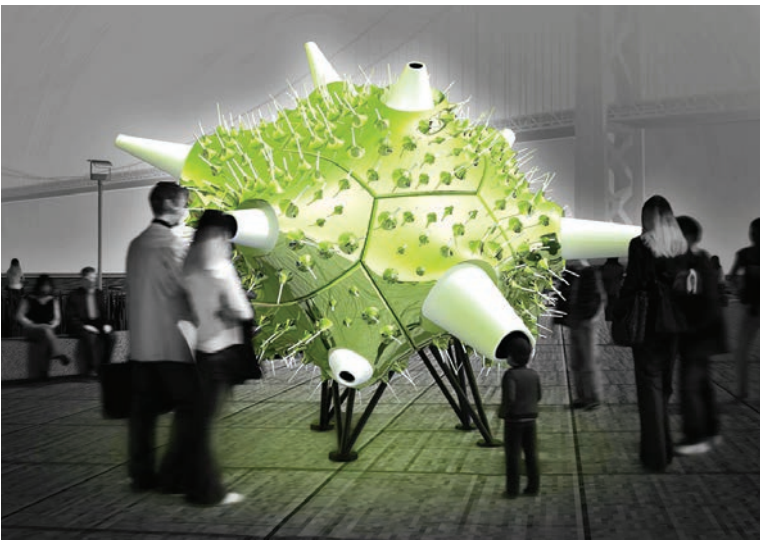
The Rita Hayworth of This Generation Garage, 715 Bryant, SF; www.715bryant.org. \$10-15. Wed/20-Thu/21, 8pm. Writer-performer Tina D'Elia's 2010 solo comedy spins a queer and ethnically rich world that straddles the living and the dead in a Las Vegas that, let's face it, lies somewhere between those two poles already. Drawing on her own professional obsession with Rita Hayworth (née Margarita Carmen Cansino), the ethnically neutered Hispanic star of 1940s Hollywood, D'Elia plays

Carmelita, an ambitious Rita Hayworth impersonator who gets entangled with a Latino/a transgender blackjack champion with a drinking problem and too many deals with the devil — in the person of deceased Columbia Pictures mogul Harry Cohn's daughter, a powerful Vegas TV host and Star-maker. Meanwhile, Carmelita's smitten production manager Angel tries her best to look out for her, while would-be angel Rita Hayworth herself takes on the role of Carmelita's consultant on all things Hayworth in a bid to earn her wings from a God moving in typically mysterious ways. While the piece requires patience with the usual formal pitfalls of the solo form (including some awkward back-and-forth between multiple characters) and the hefty plot could also use some editing, D'Elia (under director Mary Guzmán), in a production with few frills, proves a sharp and engaging performer, her characters tending to be both endearing and amusingly full-bodied. (Avila)
"Shocktoberfest 14: Jack the Ripper" Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Thu/21-Sat/23, 8pm. It's lucky 14 for the Thrillpeddlers' annual Halloween-tide Shocktoberfest, and while there are few surprises in this year's lineup, there's plenty of reliable material to chew on. Opening with *A Visit to Mrs. Birch* and the *Young Ladies of the Academy*, a ribald Victorian-era "spanking drama," the fare soon turns towards darker appetites with a joint Andre De Lorde-Pierre Chaîne work, *Jack the Ripper*. Works by De Lorde — sometimes referred to as the "Prince of Fear" — have graced the Hypnodrome stage over the years, and this tense Victorian drama, though penned in the 30s, is suitably atmospheric. Although it becomes pretty evident early on *who* dunnit, it's the *why* that lies at the heart of this grim drama, and in the course of that discovery, the play's beleaguered lawmen reveal themselves to be no less ruthless than the titular Ripper (John Flaw) in pursuit of their quarry. Norman Macleod as Inspector Smithson particularly embodies this unwholesome dichotomy, and Bruna Palmeiro excels as his spirited yet doomed bait. Inspired by Oscar Wilde's *Salome*, the Thrillpeddlers' piece by the same name is perhaps the weak link in the program, despite being penned by the ever-clever Scrumblly Koldewyn, and danced with wanton abandon by Noah Haydon. Longtime Thrillpeddlers' collaborator Rob Keefe ties together the evening's disparate threads under one sprawling big top media circus of murder, sex, ghosts, and sensationalism with his somewhat tongue-in-cheek, San Francisco-centric *The Wrong Ripper*. (Gluckstern)

Underneath the Lintel Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-150. Wed/20-Sat/23, 8pm (also Sat/23, 2pm). A lone librarian (David Strathairn) takes the stage with a suitcase of "scraps" he will use to "prove one life and justify another." To illustrate the first, he pulls a battered travel guide — 113 years overdue — from the case, and then, as the play continues, displays further "lovely evidence" to bolster his admittedly vague hypothesis. The life he is attempting to prove is that of the so-called "Wandering Jew," but it's the life he attempts to justify, namely his own, that becomes the more compelling, and his broadening horizons drive his narrative far more efficiently than his curious obsession with a man in a funny hat (who owes the library quite a fine for his century-delayed return of the guidebook). As a man who has rarely left the comfortable confines of his hometown, Hoofdoorp, traveling to London, China, New York City, and even Australia is nothing short of epic in the best sense of the word — a hero's journey during which the benignly dotty librarian emerges transformed. Given the expanse of ACT's Geary Theater mainstage, the production does suffer somewhat from a lack of intimacy, but moments of inventive staging take advantage of Nina Ball's fantastically-cluttered set and the librarian's innate sense of curiosity, as he unearths a wealth of evidence and fraught memories from the depths of the cavernous space. (Gluckstern)

Urge For Going Z Below, 470 Florida, SF; www.golden-thread.org. \$10-45. Thu-Sat, 8pm (no show Nov 28); Sun, 3pm. Through Dec 8. Golden Thread Productions presents Mona Mansour's play about a Palestinian teen who hopes academics will be her ticket out of the Lebanese refugee camp she calls home. **SFBG**

ARTS + CULTURE ON THE CHEAP



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Listings are compiled by Guardian staff. Submit items for the listings at listsings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 20

"The Diversity of Habitable Zones and Their Planets" Randall Museum, 199 Museum Wy, SF; www.randallmuseum.org. 7:30pm, free. San Francisco State astrophysicist Dr. Stephen R. Kane discusses, among other things, advancements in knowledge about "planets in highly eccentric orbits" and "super-Earths." Geared for adults but all ages are welcome.

"Lyrics and Dirges" Pegasus Books Downtown, 2349 Shattuck, Berk; (510) 649-1320. 7:30pm, free. Reading with a mix of prominent, emerging, and beginning writers, including Charles Kruger, Monica Wesolowska, Airlial Clark, and others.
Michael McClure City Lights, 261 Columbus, SF; www.citylights.com. 7pm, free. The legendary Beat author reads from his recently reissued *Ghost Tantras*.

THURSDAY 21

Bay Street Tree Lighting Bay Street Emeryville, 5616 Bay, Emeryville; www.bay-streetemeryville.com. 6-8pm, free. The shopping center ushers in the winter-holiday season with the lighting of its 34-foot tree, plus a light and sound show, photos with Santa, hot chocolate, and more.
Holiday Craft Fair Simple Family Health, One Rio Vista, Oakl; www.simplefamilyhealth.com. 6-9pm, free. Nine different craft artists — fleece hats, cute polka-dot items, fascinators and headbands, and more! — share their wares.
Paul Koudounaris Bone Room Presents, 1573 Solano, Berk; www.boneroompresents.com. 7pm, free. The author discusses and signs copies of his macabre, beautifully-photographed books *The Empire of Death* and *Heavenly Bodies: Cult Treasures and Spectacular Saints from the Catacombs*.

Karen Luk Cartoon Art Museum, 655 Mission, SF; thirdthursdaysf.wordpress.com. 5-8pm, free. The author and illustrator discusses her new release, *Steampunk ABCs*, at an appropriately steampunk-y event (hint: costumes encouraged!)

"Survival Not Extinction: A Fundraiser for Tribal Rights" Dr. Teeth and the Electric Mayhem, 2323 Mission, SF; (415) 503-1254. 6pm, free. A gallery, short film, raffle, photo booth, and other activities highlight this happy-hour fundraiser for Survival International, an international rights organization working to assist the Awá tribe of Brazil. The bar will donate 10 percent of its proceeds from the evening, so show up thirsty.

FRIDAY 22

"Pancakes and Booze Art Show" Minna

Gallery, 111 Minna, SF; www.pancakesand-booze.com. 8pm, \$5. Through Sat/23. Over 75 underground and emerging artists display their works — plus a performance by Xpander Xperience, a photo booth, body painting, and an all-you-can-eat pancake bar.
"Rude, Glued, and Screwed" Red Door Studios, 50-A Bannam Place, SF; www.col-lagemuseumsf.com. 7-10pm, free. Opening exhibition celebrating the launch of the Collage Museum of San Francisco, curated by Winston Smith.

SATURDAY 23

"Art and Ideas Day Festival" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. Noon-9pm, free. In conjunction with its current "Dissident Futures" exhibit, YBCA hosts a festival aiming to inspire explorations of "possible futures," with workshops, lectures, performances, interactive media and more presented by robotic experts, food activist, designers, environmentalists, and other experts.
"Magic Makers: The Bay Area's Queer Art and Craft Fair" Temescal Arts Center, 511 48th Ave, Oakl; themagicmakers.wordpress.com. 1-8pm, free. A marketplace and showplace for Bay Area queer artists. Hey, the gift-giving season is approaching — and what better presents than jewelry, prints, body-care products, candles, and other items created by local makers?
"Operation: Fork 4!" Stork Club, 2330 Telegraph, Oakl; (510) 444-6174. 6pm-midnight, five cans of food or \$10. Cobra 1st Legion hosts this costume party-dance party-food drive (with help from the Bay Area Ghostbusters). The Alameda County Community Food Bank benefits from donations, and Disastroid, Victoria and the Vaudevillians, MHA, and Maritime Wilderness provide the tunes. Costumes are encouraged.
"Ukrainian Holodomor: Genocidal Famine of 1932-33 (80th Anniversary)" Koret Auditorium, San Francisco Main Library, 100 Larkin, SF; (650) 281-6927. 2pm, free. Speakers, including survivors and witness accounts; music; and a documentary screening highlight this historical commemoration of the Ukraine's tragic famine.

SUNDAY 24

"Patchwork Indie Art and Craft Festival" Jack London Market Building, 55 Harrison, Oakl; www.jacklondonsquare.com. 11am-5pm. Over 140 local artists gather to sell handmade goods, including art, housewares, paper crafts, and clothing. Plus: food trucks, free DIY craft stations, a DIY gift-wrap booth, and more.
"Thangs Taken: Rethinking Thanksgiving" La Peña Cultural Center, 3105 Shattuck, Berk; www.lapena.org. 7pm, \$10-25 sliding scale. Artists and activists come together to explore Thanksgiving's complex history through music, dance, spoken word, and other avenues. Produced by the Free Land Project and curated and hosted by Ariel Luckey. **SFBG**



FROM LEFT: "STREET SMARTS;" *AMERICAN VAGABOND*; *THE ILLNESS AND THE ODYSSEY*; AND *THE OTHER SIDE OF THE MOUNTAIN*.

PHOTOS COURTESY OF SAN FRANCISCO FILM SOCIETY



Out of the fog

BY CHERYL EDDY
cheryl@sfbg.com

FILM In movies, maybe more than in life, trouble awaits outsiders who poke into cults that don't take kindly to outsiders. *Sound of My Voice* (2011) is a recent example, but *The Wicker Man* (1973) remains probably the gold standard of "Pardon me, but I'll be infiltrating your society, passing judgment, and suffering the inevitable consequences" cinema. For every recruitment-happy group (step right up, young ladies, and throw your lot in with 2011's *Martha Marcy May Marlene*), there are plenty more that would just as soon be left alone.

A new entry into this genre, *Holy Ghost People*, comes courtesy of Mitchell Altieri, half of the directing duo known as the Butcher Brothers (the other "brother," Phil Flores, co-wrote and co-produced). You may remember the BBs from their 2006 breakout, *The Hamiltons* — about a family with a bloody secret. It'd make a perfectly nightmarish double-feature with another recent indie horror, Jim Mickle's *We Are What We Are*. *Holy Ghost People*, which borrows its title and some archival footage from the 1967 documentary about Pentecostal churchgoers in West Virginia (now in the public domain, it's viewable on YouTube), aims more for dread than gore, and represents an artistic step forward for the San Francisco-bred pair.

If certain choices don't entirely work (a bookending voice-over feels unnecessary, given the film's vivid visuals; the score can feel intrusive at times), *Holy Ghost People* is bolstered by some blistering performances, chiefly from co-writer Joe Egender as Brother Billy, the boyish leader of a church compound tucked into the Southern wilderness. (The film was shot at a summer camp — a setting not used so creepily since the first few *Friday the 13th* flicks.) Stumbling not-so-innocently into Billy's lair are unlikely friends

Wayne (Brendan McCarthy) and Charlotte (Emma Greenwell), who pretend to be spiritual wanderers when really they're searching for Charlotte's long-lost sister, last seen spiraling into junkie oblivion.

Anyone — but particularly Billy, whose tidy pompadour and welcoming words can't hide the fact that he's as sinister as the serpents he handles during sermons — can see that Wayne, a haunted alcoholic, and Charlotte, who's battling her own demons, aren't who they claim to be. Still, they're cautiously accepted by lower-ranking members, including Sister Sheila (Cameron Richardson), a soft-spoken blonde whose beauty is marred by prominent facial scars.

As events get freakier in God's country (or is it?), *Holy Ghost People* doesn't quite offer a grand payoff to all that suspense — though it does establish a new clause to that old cinematic rule about guns: If you see a poisonous snake in the first act, damn certain it'll bite someone by the end.

Holy Ghost People kicks off the San Francisco Film Society's fifth annual Cinema By the Bay Festival, which showcases movies made "in or about the Bay Area," as well as works made by artists with Bay Area connections. This agreeably loose thematic structure allows the Tennessee-shot *Holy Ghost People* to share marquee space with SF-centric doc *American Vagabond*, by Finnish director Susanna Helke.

American Vagabond, about homeless LGBT youth, is particularly timely in light of the SF Board of Supervisors' recent vote to close parks overnight. Golden Gate Park is home for James and Tyler, a young couple who've fled their close-minded families, dreaming of a better life in the rainbow capital of California. Guided by James' poetic, confessional narration — as well as other voices that chime in to share their experiences — *American Vagabond* is a specific, deeply personal story that also offers a broader comment on how gay youths and

Cinema By the Bay features films with local ties

the homeless are treated, even in a city as progressive as SF. And it does take some unexpected turns, as when James reunites with the family that rejected him — though the reasons for the reconciliation are not happy ones.

Elsewhere in the fest, take note of Berry Minott's *The Illness and the Odyssey*, a medical whodunit of sorts that explores the history and controversy surrounding Lytico-Bodig, a neurological disease found almost exclusively in Guam. For years, scientists have believed that finding its cause would be like "a Rosetta stone," according to Dr. Oliver Sacks, resulting in cures for Alzheimer's, Parkinson's, and related illnesses. But since nobody can settle on a hypothesis — is it infectious? Caused by plants? The result of a curse? — and nobody really wants to share research (what, and let that Nobel Prize slip away?), there's been little progress other than clashing speculation, to the great annoyance of those in Guam whose families are affected by the disease. Ultimately, *The Illness and the Odyssey* is more about the scientific process than anything else, with plenty of prickly personalities (in both current and vintage footage) stepping up to share their views.

Also worth a mention: In Hak Jang's *The Other Side of the Mountain*, a Korean War-era romance (with musical numbers) that happens to be the first-ever North Korea/US cinematic co-production. And don't miss "Street Smarts: YAK Films' Dance Then and Now," an Oakland-born phenomenon that has spawned an international array of films showcasing so-called urban dance — staged on subway cars, in intersections, and other unexpected places — of the most limber, slinky, sassy, acrobatic, and awe-inspiring varieties. **SFBG**

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Born to lose

Alexander Payne's small-scale, deeply satisfying 'Nebraska'

BY DENNIS HARVEY
arts@sfbg.com

FILM Alexander Payne may be unique at this point in that he's in a position — which, of course, could easily be changed by a flop or two — of being able to make nothing but small, human, and humorous films with major-studio money on his own terms (re: casting and final cut). As he's said, in a better world this would be the norm rather than a singular achievement. It's hazardous to make too much of a movie like *Nebraska*, because it is small — despite the wide Great Plains landscapes shot in a wide screen format — and shouldn't be entered into with overinflated or otherwise wrong-headed expectations.

Still, a certain gratitude is called for. As usual, most of the year's better films have been ones (too indie, too foreign) that won't get the big drumbeat of awards-consideration thumping. And notably this year, most of the ones that *will* have been American movies made by foreign directors (i.e. *Gravity*, *Dallas Buyers Club*, *12 Years a Slave*, *Prisoners*, etc.) *Nebraska* is, finally, a win by the home team.

It is also the first time Payne and his writing partner Jim Taylor weren't involved in the script, and the first one since their 1996 *Citizen Ruth* that isn't based on someone else's novel. (Hitherto little-known Bob Nelson's original screenplay apparently first came to Payne's notice a decade ago, but got put off in favor of other projects.) It could easily have been a novel, though, as the things it does very well (internal thought, sense of place, character nuance) and the things it doesn't much bother with (plot, action, dialogue) are more in line with literary fiction than commercial cinema.

Elderly Woody T. Grant (Bruce Dern) keeps being found grimly trudging through snow and whatnot on the outskirts of Billings, Mont., bound on foot (he's no longer allowed to drive) to Lincoln, Neb., 900 miles away. Brain no doubt

fuzzed by age, not to mention decades of drinking and tuning out the Mrs. (June Squibb as Kate, who in a moment of restraint greets his latest forcible return with "You dumb cluck!"), he's convinced he needs to collect the million dollars waiting for him there. After all, he got a notice he'd won that amount in the mail. Never mind that it was just some Publishers Clearing House-type flier in fact promising nothing while attempting to sell magazine subscriptions. Woody didn't read the fine print, and won't be dissuaded. Something bigger than reality — or senility, even — is compelling him to make this trek. Finally, long-suffering younger son David (Will Forte), a stereo salesman whose girlfriend of two years just moved out, agrees to drive him in order to simply put the matter to rest.

None of this will be particularly easy or pleasant, even if David is used to dad being problematic (or as Bob Odenkirk as older brother Ross puts it, "[He] never gave a shit about us"). Perhaps selectively deaf, Woody is no conversationalist, and claims that he's sobered up are quickly dashed when he stumbles into their first-night motel room and bashes his head in the dark, requiring stitches. This fool's mission acquires a whole extended family-full of other fools when father and son detour to the former's podunk farming hometown.

There, a slew of Grants — the men all close-mouthed, the women all gabby — prove eager to believe Woody has struck gold, coming up with variably imaginary reasons why they should share in his new-found wealth. Likewise greeting this reunion with eyes full of dollar signs is Ed Pegram (Stacy Keach), a former business partner who by Woody's reckoning has actually *owned him* money for 40-odd years.

Nebraska has no moments so funny or dramatic they'd look outstanding in excerpt; low-key as they were, 2009's *Sideways* and 2011's *The Descendants* had bigger set pieces and narrative stakes. But like those

movies, this one just ambles along until you realize you're completely hooked, all positive emotional responses on full alert. There are minor things to quibble about (mother Kate could be less of a shrew — it's always a bit bothersome when the only significant female role in a movie evokes the "b" word), but so much that's so deeply satisfying you hardly want to get out of your seat at the end.

Having apparently considered and bypassed bigger names (like Jack Nicholson, who for my money was too snarky — too Jack Nicholson — for 2002's *About Schmidt*), Payne has a perfect cast, from 1970s almost-stars Dern and Keach to pliant-faced comedians playing straight Forte and Odenkirk. Forte (who also does good dramatic work in another upcoming seriocomic, the Irish *Run & Jump*) in particular does the kind of ballasting act that attracts little attention to itself but perfectly harmonizes with other actors' higher notes. We can feel how David has probably always undervalued himself, as well as how his *wishing* the people around him were kinder just might, eventually, make them so.

It's a great pleasure just to watch the timeless flat vistas — timeless because these characters stayed behind in towns everybody else has been leaving for decades — of Phedon Papamichael's photography, which recalls other great black and white rural movies of the color era like *Hud* (1963) and *Paper Moon* (1973). Nor should anyone overlook the soundtrack by Mark Orton of SF's own Tin Hat, whose other members also contributed to an acoustic score that at an unusual moment of high-profile movies dominated by American roots music — neotraditionalist 1960s folk in *Inside Llewyn Davis*, bluegrass in the Belgian *Broken Circle Breakdown* — feels at once the most modest, effective, and emotionally authentic derivation of the lot. **SFBG**

NEBRASKA opens Fri/22 in Bay Area theaters.



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JENNIFER LAWRENCE (RIGHT, WITH ELIZABETH BANKS AND JOSH HUTCHERSON) STARS IN *THE HUNGER GAMES: CATCHING FIRE*, OUT FRI/22. PHOTO BY MURRAY CLOSE

THE IRON GIANT (1999) PLAYS THE BALBOA'S KID-FRIENDLY "POPCORN PALACE" SERIES SAT/23.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, including ongoing films, visit www.sfbg.com.

OPENING

Broken Circle Breakdown This Belgian movie by director Felix Van Groeningen arrives bearing major awards (from the Berlin and Tribeca festivals) and promising to nab plenty more of them. Why, you ask? I haven't the faintest idea. Didier (Johan Heldenbergh) is leader of a bluegrass group; Elise (Veerle Baetens) is a tattoo artist until she meets him, they get together, and it's discovered that when she opens her mouth Alison Krauss falls out. They have a child, Maybelle (Neill Cattrysse), who develops cancer at age six or so, and whose prospects are grim. So far, so ordinary — *Once* (2007) meets *Lorenzo's Oil* (1992), a tearjerker in which



people sing high lonesome American roots music (in English, too) well enough, but not so well that you ever stop wondering "Why are these Belgians doing this?" The expected tragedy hits halfway through, and that's when the movie really gets into trouble. Its protagonists fall apart, understandably, but in irksome ways — mostly picking on each other — with particularly annoying sequences occurring in both past and present tense. It's hard to tell which one is worse, the arch flashback wedding scene, her deciding to rename herself "Alabama," his endless onstage outburst about Yahweh, the climactic psychedelic flashback crisis montage, or the wholly gratuitous final ... well, never mind. But on film it seems like a contrived pileup of ill-matched ideas and plot devices. Don't take my word for it, though: From Seattle to Osaka, apparently there's been nary a dry eye in the house. So knock yourself out. (1:50) *Opera Plaza, Shattuck.* (Harvey)

Delivery Man Twenty years ago David Wozniak (Vince Vaughn) "put love in a cup" 600-plus times to finance a family trip to Italy. His mother was sick, his father couldn't afford it, and with time running out, David embarked on a harebrained scheme to make (a lot of) "it" happen. The sperm bank that paid him \$23K for his "seed" overused it, and 18 years later he has 533 kids, 143 of which are on a hunt to find their biological father, "Starbuck." (This also the name of the 2011 Canadian comedy on which *The Delivery Man*s based.) With a premise this quirky you'll have a hard time finding something to hate, even if this is technically a film about runaway jizz. This heartwarming Thanksgiving release isn't really appropriate for youngsters (unless you're been trying to find an entrée to explain sperm banks) but the way *Delivery Man* deals with the seemingly limitless generosity contained in each of us is both touching and inspiring. Maybe David's contribution to "Starbuck's Kids" doesn't obligate him to reveal his identity, but he's desperately attached, and goes embarrassingly far outside his comfort zone to interact. The kids' emotional stake in this is murky, but the way their search for identity finds a voice in tune with the current tech-confident yet socially-confused younger generation could make *Delivery Man* relevant to more generations than X or Y. (1:45) *Four Star, Presidio.* (Vizcarrondo)

The Hunger Games: Catching Fire Jennifer "Your BFF Who Happens to Have An Oscar" Lawrence returns as fierce fighter Katniss in this blockbuster-to-be. (2:26) *Balboa, California, Marina, Presidio, Shattuck.*
Nebraska See "Born to Lose." (1:55) *Embarcadero.*
Persistence of Vision The Holy Grail of cartoon features is *The Thief and the Cobbler*, which can never really be "found" — after nearly 30 years of work the unfinished film was taken from its creators' hands and released in crudely patched together form. (You can find online Garrett Gilchrist's Recobbled Cut, a fan edit utilizing storyboards and other materials that give a much better idea of its potential than these bastardized versions.) Would it have been the greatest full-length animation ever, as mastermind Richard Williams intended? Maybe: The sequences he did manage to finish are extraordinary, with dazzling background designs and amazing sight gags. But this *Arabian Nights*-inspired comedy adventure was perhaps always doomed by

his ambition, perfectionism, and inability to find a grounding narrative spine. The film was ultimately torpedoed by financing woes (a completion bond company seized it when Williams failed to deliver a finished film by deadline), but all the money in the world might simply have allowed its writer-director to *never* stop tinkering with it. A Canadian who moved to London in the mid 1950s, he started his own animation studio there, achieving considerable success via shorts, TV specials, umpteen commercials, movie credits sequences (notably for the *Pink Panther* films), and as the Oscar-winning animation director on 1988's *Who Framed Roger Rabbit*. All the while (as of 1964) he was working on *Thief*, driving his talented staff to exhaustion, but also exhilarating them with its tortuously frame-by-frame-produced quality. It all dragged on so long that several collaborators and voice actors (including Vincent Price) died en route; so many animators passed through that when Disney's *Aladdin* came out in 1992, the current team was horrified yet not entirely surprised to see that it had clearly ripped off several design concepts from their own still-unfinished film. Kevin Schreck's documentary about this fascinating saga is missing (archival interviews aside) one voice — Williams' own, since understandably the outcome was so embittering he now refuses to discuss it. Schreck will be present (via Skype) to answer questions after this first Northern California screening at Rafael Film Center. (1:23) *Smith Rafael.* (Harvey) **SFBG**

REP CLOCK

Schedules are for Wed/20-Tue/26 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ATA GALLERY 992 Valencia, SF; www.atasite.org. \$4-10. "Periwinkle Cinema: Smoke and Ruin," short films, Wed, 8. "Double Feature," two short films by Lawrence Rickford, Thu, 8. "GAZE #6: Luminous Impulse," all-animation show, Fri, 8. "Other Cinema," works about the "(no-zones) of the American West" by Jeanne Finley, Katherin McInnis, and others, Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Popcorn Palace:" **The Iron Giant** (Bird, 1999), Sat, 10am. Matinee for kids.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS' HALL 1924 Cedar, Berk; www.bfuu.org. \$5-10 suggested donation. **JFK: The Case for Conspiracy** (Grodan, 2003), Thu, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. **Contempt** (Godard, 1963), Wed, 4:45, 7, 9:15. •**Rebel Without a Cause** (Ray, 1955), Thu, 7, and **Rumble Fish** (Coppola, 1983), Thu, 9:05. "Happy 100th Birthday to Benjamin Britten," Fri, 7:30. This event (\$20) presented by the Asawa SOTA Instrumental Music Department; more info at sfsota.org/britten. "Peaches Christ Productions presents:" **9 to 5** (Higgins, 1980), with stage show premiere of *Work!*, starring Pandora Boxx, Heklina, and Peaches Christ, Sat, 8. More info for this event (\$25-55) at www.peacheschrist.com. **The Wizard of Oz** (Fleming,



1939), presented in 3D, Sun, 1, 3:30, 5:45, 8.
CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **The Armstrong Lie** (Gibney, 2013), call for dates and times. **Blue is the Warmest Color** (Kechiche, 2013), call for dates and times. **Running from Crazy** (Kopple, 2013), call for dates and times. **Persistence of Vision** (Schreck, 2012), Thu, 7. **The Singularity** (Wolens, 2013), Sun, 7. Filmmaker Doug Wolens in person.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Oldboy** (Park, 2003), Fri-Sat, midnight.

COPPOLA THEATER Fine Arts Building, SF State University, 1600 Holloway, SF; creativestate.sfsu.edu. Free. "Hungarian Film Festival," documentary and narrative films, Fri, 4-10; Sat, 9am-10pm; Sun, 5-10.

MECHANICS' INSTITUTE 57 Post, SF; mili-brary.org/events. \$10. "CinemaLit Film Series: Dark Star: The Films of Barbara Stanwyck." **Forty Guns** (Fuller, 1957), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" **Your Day Is My Night** (Sachs, 2013), Wed, 7. "Behind the Scenes: The Art and Craft of Cinema with Randy Thom, Sound Designer:" **Wild at Heart** (Lynch, 1990), Thu, 7; **Colors** (Hopper, 1988), Sat, 6; **The Incredibles** (Bird, 2004), Sun, 3. "Fassbinder's Favorites:" **Vivre sa vie** (Godard, 1962), Fri, 7. "Afterimage: Agnès Varda on Filmmaking:" **Cléo From 5 to 7** (1961), Fri, 8:45. "Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder:" **Lola** (1981), Sat, 8:45; **Veronika Voss** (1982), Sun, 6.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **American Promise** (Brewster and Stephenson, 2013), Wed-Thu, 6:15, 9. **The Counselor** (Scott, 2013), Wed, 7, 9:15. City College of San Francisco's Festival of the Moving Image, two different showcases of student films, Thu, 7, 8:45. "SF Film Society's Cinema By the Bay Festival:" **Holy Ghost People** (Altieri, 2013), Fri, 7 and 9:30; **The Genius of Marian** (Fitch, 2013), Sat, noon; **Redemption Trail** (Sjogren, 2013), Sat, 2:15; **American Vagabond** (Helke, 2013), Sat, 4:30; **Along the Roadside** (Lisinaç, 2013), Sat, 6:45; "Street Smarts: YAK Films' Dance Then and Now," Sat, 9:30; "The SF State of Cinema: Shorts from SFSU Alumni," Sun, noon; **The Other Side of the Mountain** (Jang, 2012), Sun, 2:15; "Essential SF," honoring the Bay Area film community, Sun, 5; **The Illness and the Odyssey** (Minott, 2013), Sun, 7; **Dear Sidewalk** (Oelman, 2013), Sun, 9:15.

SWEDISH AMERICAN HALL 2174 Market, SF; www.cafedunord.com. \$30-60. "The Invisible Lighthouse," live music and film with Thomas Dolby, Thu, 8.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" **Holy Ghost People** (Adair, 1967), Sun, 7:30.

VICTORIA 2961 16th, SF; www.savethewaves.org. \$5-50. "Save the Waves Film Festival," docs about ocean conservation and surfing, plus live music and speakers, Fri, 6.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Films by Fassbinder:" **Why Does Herr R. Run Amok?** (1970), Thu, 7:30. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354803-00. The following is doing business as **SUSHI TONI** 733 Bush St. San Francisco, CA 94108. The business is conducted by a corporation. Registrantcommenced business under the above-listed fictitious business name on: 8/26/13. This statement was signed by Seil Kang. This statement was filed by Jacob Gosline,Deputy County Clerk, on 11/08/2013. **FICTITIOUS BUSINESS NAME STATEMENTFILED NO.** A-0354457-00. The following is doing business as 1. Download-New 2.Downloadzone 3. Browserinfo. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 5/30/13. This statement was signed by Mukund Bhagavan. This statement was filed by Jennifer Wong, Deputy County Clerk, on October 22, 2013. L#00140.

Publication: SF Bay Guardian. Dates: October 30, November 6, 13, 20, 2013. **NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: November 7, 2013. To Whom It May Concern: The name of the applicant is: **SEIL KANG, INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 731 BUSH ST, SAN FRANCISCO, CA 94108-

3402. Type of Licenses Applied for: 41 -ON-SALE BEER AND WINE - EATING PLACE, Nov. 20, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: November 6, 2013. To Whom It May Concern: The name of the applicant is: 425 NORTHPOINT SERVICES LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2455 MASON ST, SAN FRANCISCO, CA 94133-1401. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING-PLACE. Nov. 20, 2013

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549832. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. **PETITION OF Nancy Diane Elkus AKA Nancy D Elkus** for change of name. TO ALL INTERESTED PERSONS: Nancy Diane Elkus AKA Nancy D Elkus filed a petition with this court for a decree changing names as follows: Present Name Nancy Diane Elkus. Proposed Name: Nancy deYoung Elkus. **THE COURT ORDERS** that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Date:1/09/14. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 23, 2013. L#00146, Publication dates: November 6,13, 20, 27, 2013.

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